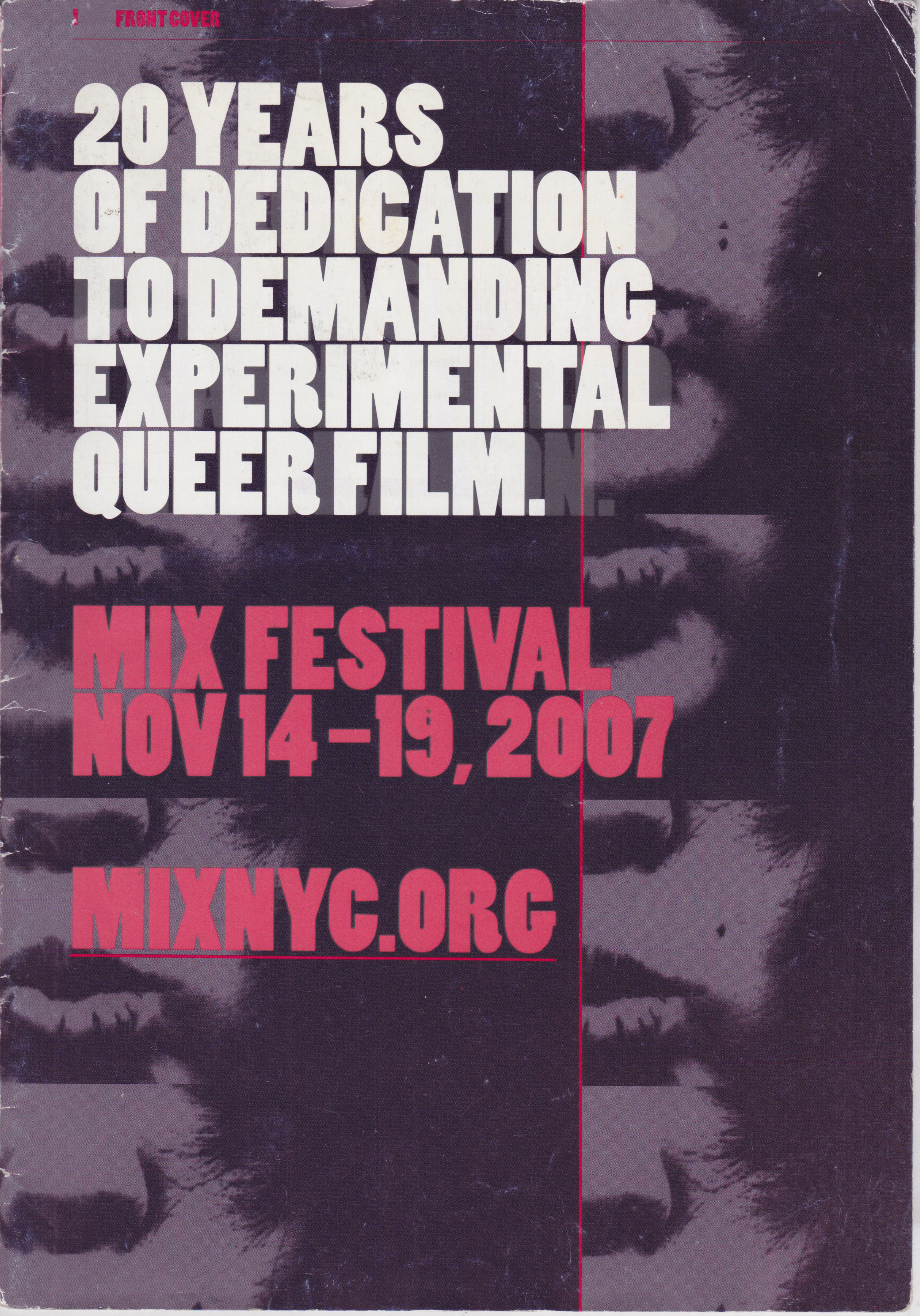

20 YEARS OF DEDICATION TO DEMANDING EXPERIMENTAL QUEER FILM.

MIX FESTIVAL

NOV 14–19, 2007

MIXNYC.ORG

WELCO
THE
MIXFES
20

Marguerite Paris 1934–2007

I had heard Marguerite's name before I ever met her. I'd seen that her films were playing, but I wasn't able to go see them. I finally met her in what must have been 1992. She seemed old to me then. It took me a few more years to see her work, at a small private screening at Gary Goldberg's loft. Her films were 16mm, optically printed, often of slowed down images. They seemed to go on for a long time. Marguerite would tell stories of how she made this or that film, about her time in England, and the equipment she used in Nottingham, where she had a residency. Her video and slide piece *WTC – A View* showed at MIX in 1992. In 1996 a friend of mine wrote about it, suggesting that it was boring and long, and that it drove the audience away. That scared me too. I wouldn't see the film for 6 more years. In 1997 audio from an angry phone message that Marguerite left was used in *Remnants*, a Jack Waters multimedia production at Cinema Village. I loved hearing that original piece of history.

But Marguerite was fuming, and she felt a little betrayed, although she got over it. Over time I had gotten to know Marguerite better. In 1999 she showed her film *All Women Are Equal*, an early document of a British MTF. She entered the theater, and said, in a deep, serious and almost British voice, "Good EVEning." I loved it, and would use her bearing when I wanted to make a certain sort of entrance. I programmed her film *Gay Pride March 1970* at Frameline in 2001, and the print looked great, bright on a Xenon projector. It's a silent film, with repeated, slowed-down footage, very unfashionable, and I sensed a little restlessness from the crowd. But I was enraptured.

Marguerite was always generous with me. Every time we would talk she'd tell me stories and history about her films and experiences. But when I suggested we do a formal interview that would be recorded she demurred, much to my surprise, and regret. MIX began working on a project to preserve her films in late 2005. I was preparing a grant, and I wanted to include her age, for context. I was a little afraid to ask, so I asked what year she was born. Before she answered, she said: "you'd better sit down." Then she thundered "1934." Truthfully, I was thrilled. I knew Marguerite had so much to share, and had experienced so much. She had met Maya Deren, been a dancer, lived in Nottingham, and traveled to Haiti, with her lover Carsin (who died in 2006), where they made a film. Early 2007 was the last time I talked to her. She often complained about her health, that she had a cold, or that the winter was tough, but she didn't talk about any major medical problems. I had asked her if she'd be on a panel in San Francisco, and she said yes, so she wasn't through with traveling. Even though she was a familiar sight with her shopping bags, walking through the village, to and from her long-time home, a rent-controlled walk-up on Christopher Street. Then one day I got a call saying she'd died of a heart attack. She never really got her due, despite a solo show at MoMA's CineProbe in 1989 and the Berlinale in 1991.

Jim Lyons 1960–2007

MIX co-founder Jim Hubbard would jokingly (and seriously) refer to "downtown matinee idol Jim Lyons," with a hint of lust. Certainly Jim was handsome (JCM called him & bf Todd "impossibly glamourous") and I knew this from watching him act in *Poison*, a film he also edited. That was probably 1992 or 1993. Later that year Jim (with Christine Vachon) curated an amazing, unusual program for MIX called The 1000 Dreams of Desire, where the Ann Street Bookstore was turned into a palace of art & porn, with the peep booths reprogrammed with experimental videos, and 16mm films (such as Genet's *Chant D'Amour*, James Broughton's slow-mo erection *Hermes Bird*, and Carolee Schneeman's *Fuses*) were projected in an upstairs screening room. Guin turner, later to star in *Go Fish*, was a volunteer who cleaned dried cum off the walls, to make the venue ready for festival audiences. It was a landmark for me, and for many others, because it reclaimed a mostly heterosexual space for queers, and transformed it from an anonymous and possibly scary venue to a community meeting point. Queers of all genders were there, and had a fun time watching a variety of work in a fun context. I saw more than one couple slip into a booth and close the door behind them, for a little remedial video viewing.... I would see Jim around town, or go to his famous Christmas parties at his great place in Tribeca. I would see Jim on the street, or at the screenings of his films. He told me about his dream of re-creatingn the 2nd Avenue porn theater for new audiences to experience. It never happened, but his ideas were infectious. His shows made me think differently about public sex, and the way that art work could be recontextualized in truly outsider settings to reach new audiences and make new meanings. MIX re-presented 1000 Dreams of Desire at the Ann St. bookstore in 2003, with Jim's consent, but in a re-worked fashion. Earlier this year the bookstore was demolished, gone, like, and unlike Jim. But I'll remember them both to friends and generations, for they are the muse that still sings in me. More tributes to Jim can be found at: www.indiewire.com/people/2007/04/remembering_jim.html

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Ken Anderlini 1962–2007

Vancouver artist, activist, and teacher Ken Anderlini's film *The Tangled* Garden showed at MIX in 1994. Hose, his video paean to golden showers screened in 1999. I met Ken in 1999, when I was presenting a film program in Vancouver. Ken was at the after party, and was lots of fun, engaging in debauchery with Paul Lang and Bruce La Bruce. (Ok, I was involved too....) I caught a few frames on Super8. We kept in touch when I would come back to Vancouver, and when I needed his expertise, as a programmer for Out on Screen, Video In, the Pacific Cinematheque, and the Vancouver International Film Festival. *Hose* became a favorite of mine. I called it his explicit version of *Eaux D'artifice* (without the gardens & fountains), and I was proud to have once screened both simultaneously on opposite walls at a Lusty Loft event at dumba in 2000 or 2001. In addition to being a videomaker, Ken was a teacher at Simon Fraser University, an activist, and finally a PhD student at the University of British Columbia. Ken moved out of (down)town a few years ago, and I saw him less often. I knew he was sick, but I didn't know much about how he was doing. Ken died April 16, 2007 of complications arising from AIDS.

Zack Stiglicz 1952–2007

As were were going to press, we laearned of the death of Zack Stiglicz, 54, whose films *Aristophanes on Broadway* and *Coiled* showed at MIX. He made over 18 films and videos, and was a teacher at the Art Institute of Chicago and Columbia College.

OME TO

In 1995, New York was in a recession, and things were not looking good for the arts. I was working on the 9th MIX Festival, telling filmmakers that they should seriously consider attending that year, because it might be the last MIX festival ever. We were working out of my apartment, we had no permanent office, and funding prospects looked bleak. Co-founder Jim Hubbard would say "organizations have lifetimes," meaning that we shouldn't hold on to something that wasn't working. MIX was born in 1987 out of a heartfelt need because neither gay venues nor experimental showcases were hospitable to the films MIX championed. In 1987, New York was far different from today, grittier, less policed, and the gay community was more visibility and emotionally feeling the acute effects of AIDS. Downtown was hip for artists, but maybe not yet overrun by the stroller set. And there was no gay film festival here at all, let alone two gay cable networks, and gay films playing regularly at local cinemas.

MIX has obviously changed since the beginning, and since that perilous 1995 time, and MIX is even different from 3 years ago, as we now offer more than just the annual festival, with community screenings in neighborhoods around the city, the ACT UP Oral History Project, our summer video production workshops for youth, and our film preservation initiatives.

And yet MIX is still pulled together by volunteer staff who work other jobs to pay the bills and struggle so this organization can do what we love best: present exciting experimental work by and for queers looking for something original, visionary and significant.

For our 20th festival, we're trying something new, as we continue to investigate different venues (in this case a loft) to provide different experiences. We are including three programs of live audio, including our closing night event Stripped & Exposed, which is all audio. There are presentations of work created in the past, but never seen before (Kate Millett, Factory Friends & Lovers, Nov. 17) as well as more standard retrospectives. So we encourage you to attend the programs but also check out the installations throughout the space. And if you have ideas about what you want MIX to show or to be, please feel free to talk to the staff or get involved in making it happen, so MIX can continue to change into the future.

Steph Kent Jusick

Stephen Kent Jusick
Executive Director

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State of the Arts NYSCA
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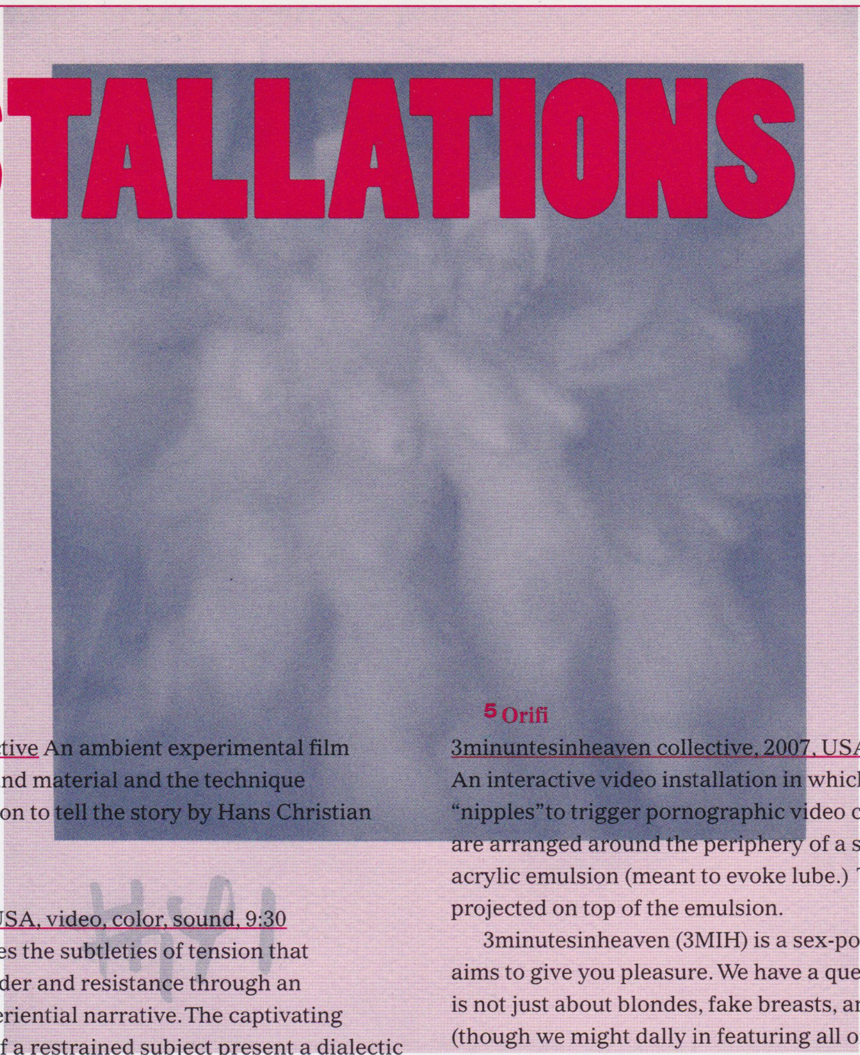
INSTALLATIONS



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The Nightingale

Inbred Hybrid Collective An ambient experimental film installation using found material and the technique of elliptical obfuscation to tell the story by Hans Christian Anderson.

4 Infinite Delay

Kadet Kuhne, 2007, USA, video, color, sound, 9:30

Infinite Delay explores the subtleties of tension that exist between surrender and resistance through an unconventional, experiential narrative. The captivating underwater images of a restrained subject present a dialectic —possibly depicting someone who is being forced to wait, or alternatively representing a subject actively engaged in the erotics of waiting. The voiceless figure in this mysterious subterranean atmosphere investigates how renunciation could be an affirmation of power and a means of absolute embodiment. The sensing body in its inaction surrenders itself, and all questions of identity and placement are dissolved into a virtual suspension of absolute definition. The result is a blurring of lines - between the inner and outer world, self and other, and past and present. The subterranean blend of interrelated sounds was co-composed by Kadet and mem1, a collaborative venture between Laura Thomas-Merino and M.Cera in which sounds generated by extended cello technique are manipulated using custom software. The immersive soundscape in *Infinite Delay* is what defines the experience on a subconscious level. With the absence of dialogue or a single spoken word, the music composition carries much of the film's content. The visual information is translated into submerged frequency patterns, often depicted by undulating sine waves, grating cello hits and high-pitched static. The sounds were deliberately chosen to complement the narrative arc with the intention of representing the evolving psychological states of the subject.

Girls, Girls, Girls

Alice O'Malley, 2000/2007 Originally presented as part of Anne D'Adesky's *"Night of 100 Girls"* (2000), this turn- of-the-century viewing machine is made of found objects - including but not limited to a zither, a light box, a lens, a table, a chair, and a spool of thread. Viewers pay 25 cents to look through the lens and peek at the "Girls"… b&w images from the Clit Club and Club Casanova, two legendary dyke parties from 1990s New York.

5 Orifi

3minuntesinheaven collective, 2007, USA, video, color, sound

An interactive video installation in which the viewer pinches "nipples" to trigger pornographic video clips. The nipples are arranged around the periphery of a surface covered in an acrylic emulsion (meant to evoke lube.) The video clips are projected on top of the emulsion.

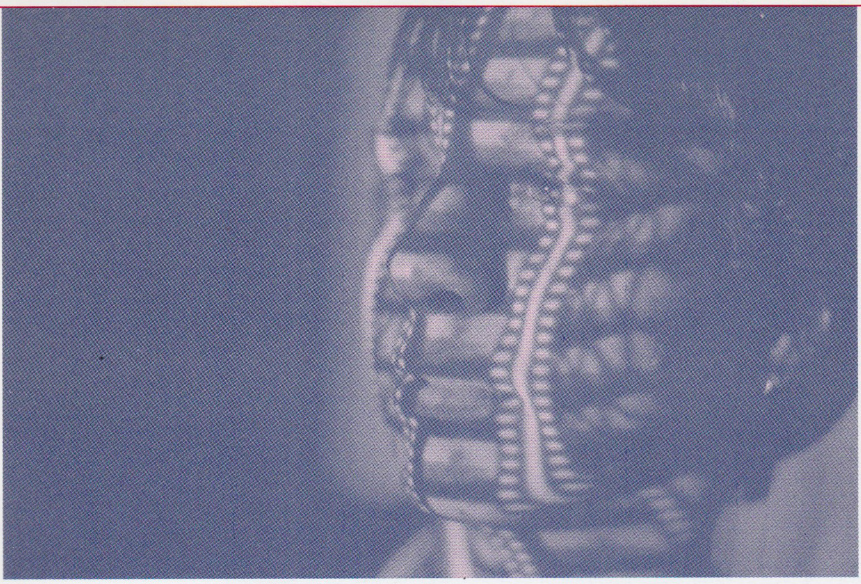
3minutesinheaven (3MIH) is a sex-positive project that aims to give you pleasure. We have a queer aesthetic that is not just about blondes, fake breasts, and shaved pussies (though we might dally in featuring all or some of those, too). Our audiences run the gamut and so do our performers. Our work appeals to queers of all shades, shapes, and persuasions. Being all-inclusive is imperative for us. Still, we won't sacrifice visual pleasure for the physical one; after all, fine fucking can be fabulous and we aim to please!

1 Blind Trust

Juan Carlos Zaldívar *Blind Trust* is an interactive Polaroid exhibit that exposes the creative process and makes it fully participatory by fostering a sense of collaboration between the participants and the artist.

As more and more talk of terrorism surrounds us, we find ourselves at war with an amorphous enemy. We live each day with an unspoken fear of betrayal and of being attacked. *Blind Trust* seeks to propagate small circles of trust in the most basic level. The piece seeks to create a safe environment, which encourages individuals to be brave and to do something they would not normally do. It aims to replace vulnerability with confidence and with the ability to trust.

Participants are asked to pose for nude, abstract Polaroid photographs in a private studio on the premises and become part of a temporary photography exhibit. Participants of *Blind Trust* own the original photographs and can take them at the end of the exhibit (the photos can also be returned by mail). All individuals appearing in the limited-edition catalogues have graciously given the artist a license to re-print their photographs.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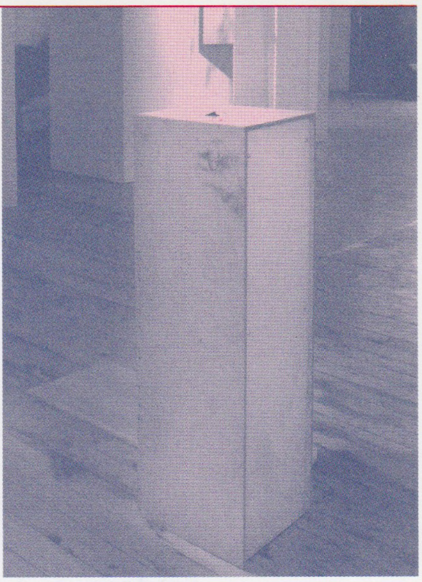
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2 Tableaux Vivant

Lee Krist, 2003, 1,000 square feet. 200 ft of 35mm color reversal, 400 ft of 35mm black leader, three 16mm film projectors and three 16mm film loops. A 3-dimensional film installation, *Tableau Vivant* redeploys virtually every aspect of the filmmaking process. In this film installation strips of 35mm film are positioned four feet from a white gallery wall. The filmstrips are illuminated with a white flickering light produced from a trio of film projectors loaded with film loops of alternating black and white frames. As viewers walk through the corridors between the projectors, filmstrips and projections on the wall, they are able to come in contact with the interaction of light, film and image.

3 How we were impressed when we were impressionable and 18

Niknaz Tavakolian, 2007, 16mm film hand-transferred to DVD, plywood box, peep hole, power switch, 10 minute loop. *How we were impressed when we were impressionable and 18* is an interactive video sculpture. It is a romantic memory of my days in the early 90s growing up and coming out in the queer community in Philadelphia. Lucky-7 was a drag king, a DJ and a promoter. She would throw parties where all the punk dykes could be around their own version of the riot grrl phenomenon—with an east-coast, Philly flare—a little rough around the edges, ready to drop and run if there was trouble. The resulting transfer is the most appropriate to the time and place: a peep show. Jittery, flickery and raw.

4

5

The Motion of Light on…

Tim Blue, 2006, Germany, video, color, sound The Image defined the 20th century. An image that first moved on a screen, later becoming static in some sort of Postmodern Pantheon. Elvis. Marilyn Monroe, Michael Jackson. It ceased to move, and in doing so began a sort of dominance of social life. Do we remember the stars ever moving? Perhaps what has been called Spectacle in some circles is the simply elimination of all motion.

This brings me to these boxes, as I shall call them. A moving image contained, or kept in a box. Because the Image haunts me with its poetry, potential and power I am dazzled, and to learn what such a thing is I put it under a microscope, cram the frame with everything possible, enjoy time like driving a car. Soon there is one square built.

The beauty of learning and indeed playing with the Image was intoxicating. Because I have no background in schooling of any special kind, the making of these took on a very personal importance, like friends that could keep me company, or like messages to people long gone who have helped me make sense of the world. Francis Bacon, Jean Genet, Derek Jarman.

In a tradition of folk art (which I see myself both a part of and standing outside of), the weaving together of personal histories has one manifestation of *Quilt-making*. If this could be seen as a quilt then each square is linked to one part of me or another, and each part of me then linked to those who have gone before me and made me who I am.

But every look at a quilt, a sum of images as personal histories, we are left even more than before wondering what an Image is. What it does, whom it speaks to, and what it describes. The question is unanswerable, which is beautiful. Thus the need for experimental film, for expanded cinema, for strange sounds and new configurations of reality. Queerness, indeed. An even larger question.

OPENING NIGHT! WEDNESDAY NOVEMBER 14—9PM $20

OPTIC NERVE

1

You will have 20/20 vision for the works in our inaugural show of techniques, fests, stunts and images that will amaze your senses! From old-school Super8 portraits to live animation from manipulated transparencies, to HD video apocalypse! Join us, but keep your goggles on high unless you want your retinas seared! Curated by the festival programming committee. TRT: 107min.

6 Looking for Love In the Hall of Mirrors

Daniel Barrow, 2000, Canada, overhead projection performance, with live and recorded sound, 26 min. A comic book narrative, accompanied by a live monologue and soundtrack, is adapted to a manual form of animation using an overhead projector. A foppish man, of a nebulous age, leaves the farm and moves to the city (ostensibly Winnipeg) and begins a committed and confused pursuit of love, sex and artistic success. A local Winnipeg gay cruising park ("the hill") provides the setting and inspiration. Soundtrack by Jeff Cressman.

Daniel Barrow is a Winnipeg-based media artist, working in performance, video and installation. He has exhibited widely in Canada and abroad. Recently, Barrow has exhibited at The Museum of Contemporary Art (Los Angeles), New Langton Arts (San Francisco), and The Contemporary Art Gallery (Vancouver). Since 1993, Barrow has used an overhead projector to relay ideas and short narratives. Specifically, he creates and adapts comic book narratives to a "manual" form of animation by projecting, layering and manipulating drawings on mylar transparencies. Barrow variously refers to this practice as "graphic performance, live illustration, or manual animation."

3 Accordion Apocalypse

Omar Wilson, 2007, 16mm, B&W, sound, 4 min. World Premiere Atmospheric shots of gorgeous urban decay in Oakland California are the backdrop for a portrait of punk-of-all-trades Skylar Fells and her passion for to this idiosyncratic instrument.

1 Le Weekend

Timothy Smith, 2007, UK, Super8 to video, color, sound, 15 min. Shot entirely on Super 8 film and taking an exhaustive 5 weeks from conception to completion, *Le Weekend* pays homage to Jean-Luc Godard, and uses the backdrop of London to great effect.

In the film, a young, cynical, French film student comes to London for the weekend to make a film project for his course. Disillusioned by his London experience, he is befriended by a stranger who shows him a side of the city and himself that he would have never seen. The story unfolds through his super8 film footage and his voice over narration gives us an insight into his thoughts and feelings throughout the journey.

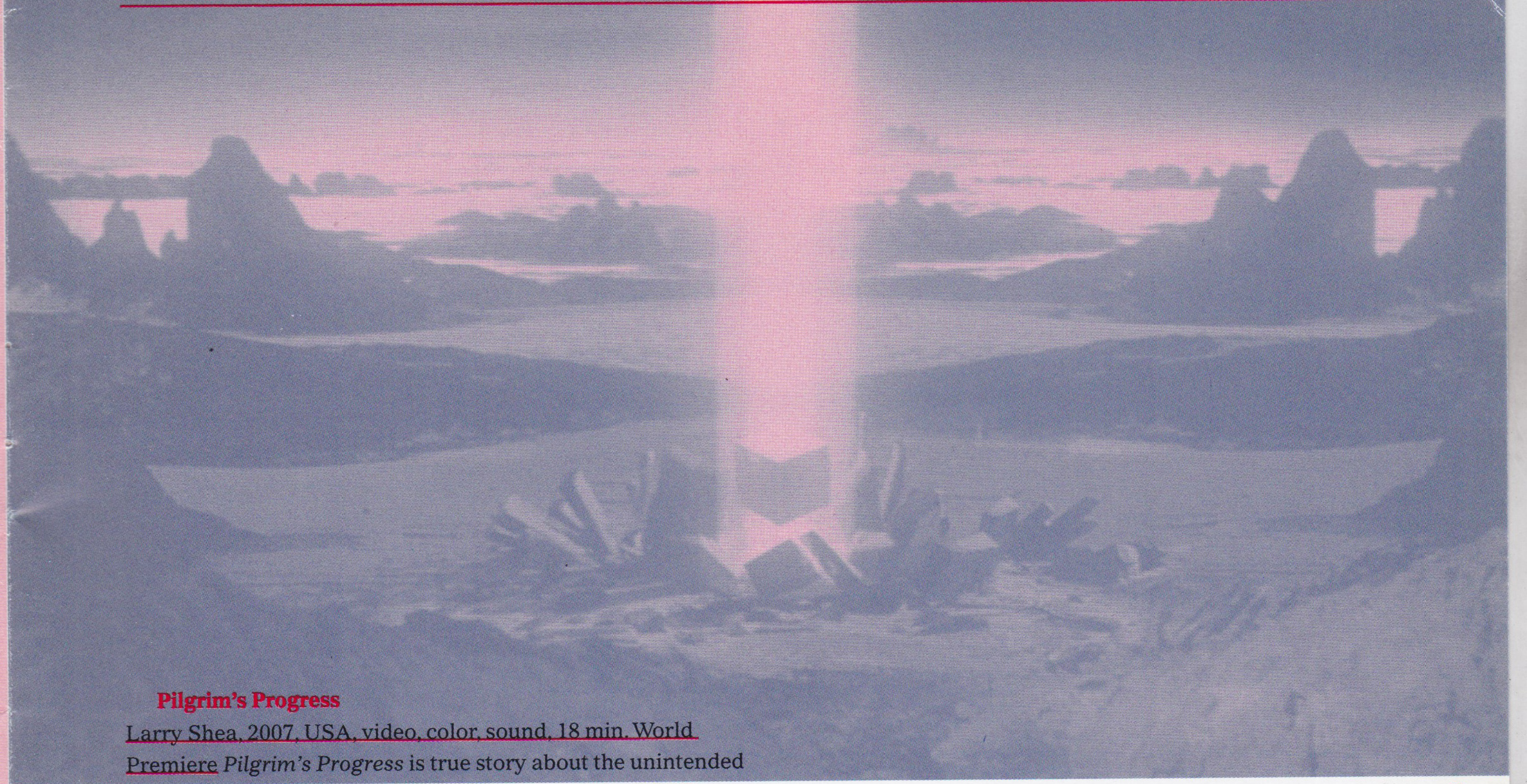
"A film that chooses an unusual technique like the continuous subjective shot to tell in an original way the complex relationships between homosexuals and heterosexuals, making the most of its actors' excellence to eventually offer us a melancholic ending."—Milan Gay & Lesbian Film Festival

2 AGNIESZKA 2039

Martin Gavreau, 2007, UK, color, sound 12 min. A fantastic view from the future of Poland. Joy and pain go hand in hand when an angelic being is delivered the box of eternity and subjected to the fateful decision of the gods.

4 When the Cigarette is Over

Joseph Keckler & Mike Enright, 2007, USA, video, color, sound, 7 min. World Premiere A woman and a man are on a date in a romantic prelude to a sexual encounter. As the man becomes more aggressive, the woman asks that he depart. He agrees, under the condition that he be able to return for one more cigarette. For the next 5 minutes—the average length of a cigarette—he holds her captive, as various facets of his masculine fantasy unfurl.



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Pilgrim's Progress

Larry Shea, 2007, USA, video, color, sound, 18 min. World Premiere *Pilgrim's Progress* is true story about the unintended consequences set in motion by the "founding of America" by religious extremist Calvinists (The Pilgrims). The odd evolution of their ideology from Puritan rigor to pluralistic civil rights sets the vector for this science fiction play. Using Provincetown, Massachusetts as a geographic anchor, the narrative travels from the Mayflower Landing in 1621 to space-alien pilgrims washing up on shore. With cameos by downtown New York performers the Dazzle Dancers and Murray Hill and stunning shots of natural beauty, *Pilgrim's Progress* claims the spirit of righteousness for all deviants, outcasts and sinners.

5 New Testament

Joshua Thorson, 2007, USA, video, color, sound, 20 min. World Premiere A conceptual narrative about the over-determined influence of Right Wing Christianity upon the US government following a collaborative experiment in genetic engineering with the Vatican in the early 1980s to bring about the second coming of Jesus as a weapon.

When this new Jesus emerges from the womb in 1983, his skin color proves to be incommensurable with the ideological vision of him. 23 years later, however, it does not seem to play the same importance. As a plane for the projection of desire, the Jesus character continuously evades capture and control, finally taking a line of flight, leaving the world as we know it altogether: like ancient Egypt superimposed upon a nearby beach, becoming Osiris. Here, he turns away from death towards life by way of sexual experience; "he is risen" takes on a more visceral meaning.

Textual references are DH Lawrence's book *The Man Who Died* and his essay "Apocalypse" while thinking about Philip K. Dick's Valis trilogy.

7 Auto Pilot

Charles Lum, 2007, video, color, sound, 5 min.
Just one of those days…

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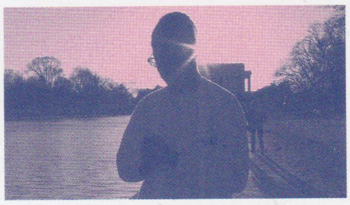

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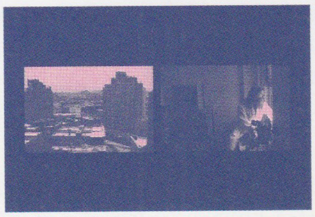


7

FOR EYES

1

A feast for the eyes, this screening presents shorts which are open captioned, subtitled, non-verbal or in Sign Language and accessible to the Deaf and Hard of Hearing community. Ranging from humorous to frightening, from political to personal... this program bring new meaning to the phrase "A picture is worth a thousand words." An ASL interpreter will be present for a short Q & A with filmmakers after the screening. Curated by festival Co-Director Kate Huh. TRT: 60min.

4 **Red Square, Blue Square**

Ethan Weinstock, 2007, USA, video, color, sound, 6 min. World Premiere What if you could see spoken language? Would it make communication easier, or more difficult? A touching film about a young man's search for love and understanding.

I Have Two

John Meltse, 2005, South Africa, video, color, South African Sign Language w/English subtitles, 4 min. New York Premiere A young Deaf gay man reflects on his sexuality and identity.

Everyday People

Julian Mitchell, 2006, USA, Super 8, color, silent, 3 min. New York Premiere Made for the Seattle Lesbian & Gay Film Festival's super 8 program with the theme "Strength," this film questions "I am Who?" and challenges they way people label themselves.

Just Because You Can

Gracie Bucciarelli, 2006, USA, video, B&W, sound w/Open Captions, 7 min. World Premiere One selection from a series of portraits about personal identity and performance in public space. A volcanologist cracks her bullwhip in the great outdoors... You would too, if you could.

1 **Walk**

Matthew Snead, 2007, UK, video, color, sound w/Open Captions, 3 min. World Premiere Performance artist Taylor Mac walks the streets of London, sharing his inner thoughts on fear and politics.

Let Us Spell It Out For You

Joseph Santini, 2006, USA, video, color, ASL w/English Subtitles, 3 min. NY Premiere A pastiche of protest songs, spirituals, Irish folksongs and original writing beautifully translated into ASL. A commentary on the de-funding of Deaf theater in the USA.

Still Alives

Laurent Pernot, 2005, France, video, B&W, sound (without words), 3 min. Linking the languages of animation and video compositing of old and recent photographic images this piece morphs a sequence of portraits into a universal image of the human being.

5 **Austin Unbound**

Eliza Greenwood, 2006, USA, video, color, ASL w/English subtitles, Work-in-Progress, 3 min. A trailer for a full length documentary about a Deaf transgendered man's journey.

The Aphrodite Project

Shravan Vidyarti, 2007, USA, video, color, sound w/English Subtitles, 6 min. You thought your Sidekick was cool? Wait until you see these state-of-the-art high tech platform shoes for sex workers! Complete with an audible alarm system, a digital video display, a built in GPS receiver that relays both the prostitute's location and a silent alarm signal to public emergency services. The Aphrodite Project is a series of new media artworks inspired by the cult of Aphrodite. The project was started by Norene Leddy in 2000.

Helpline

Joli(e) Ghianni, 2005, Holland, video, color, sound w/English subtitles, 4 min. Calling a helpline sometimes causes more problems then it solves. This witty experimental animation shows a person calling a helpline after not noticing porn on the internet.

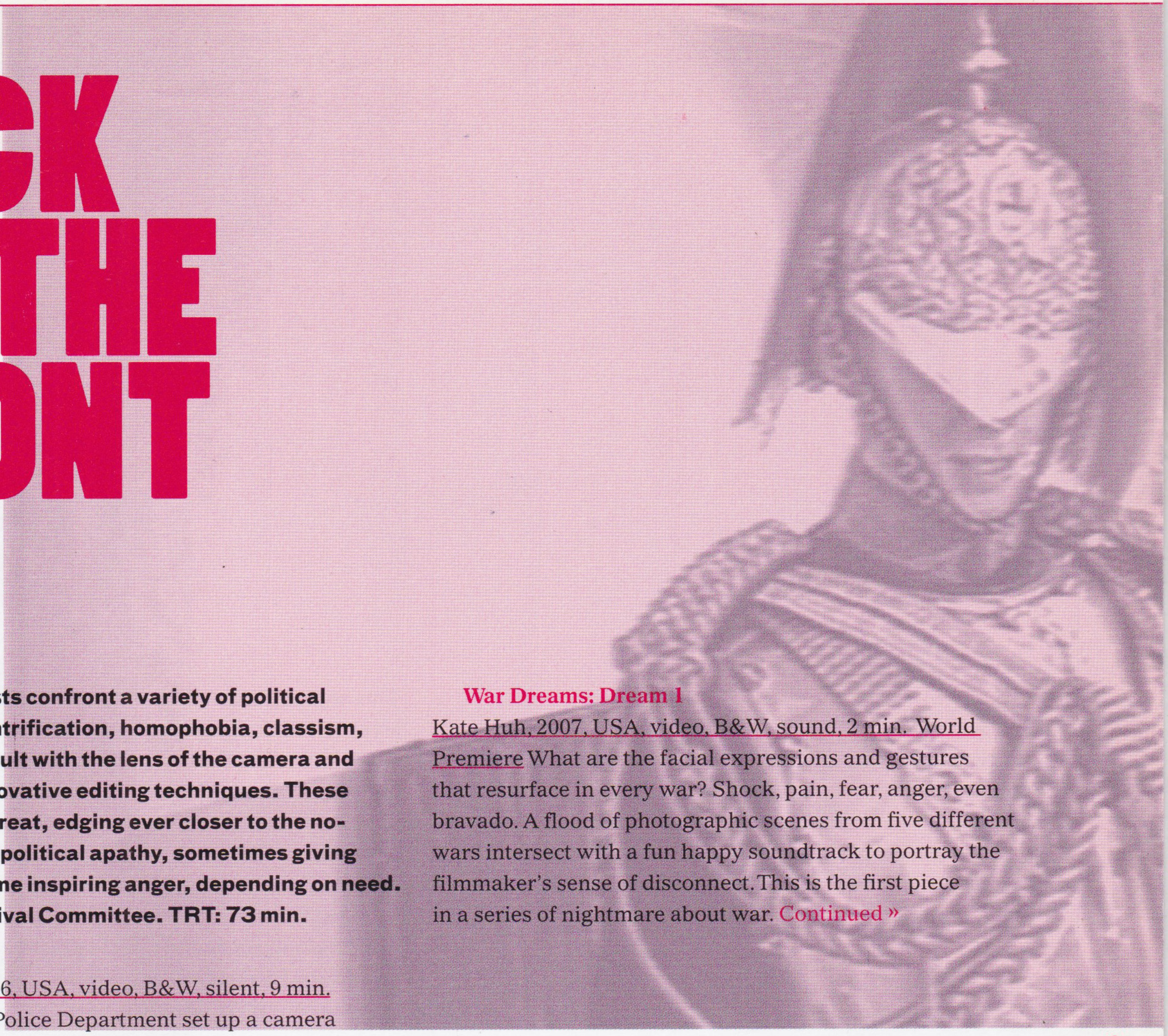
***Mentalitet: Marche des Fiertes de Belgrade* (The First Pride March of Belgrade)**

Stefan Orlandic Stojanovski, 2002, Serbia, video, color, sound w/ English Captions, 6 min., New York Premiere Frightening footage of the first Pride march in Belgrade in 2001. Marchers were met by hundreds of skinheads armed with heavy sticks and bigoted attitudes. The peaceful march became a riot of anti-gay hatred. Warning-this film contains graphic violent images.

Agnieska, A Dark Symphony of 2039

Martin Gauvreau, 2007, Poland, 35 mm, color, sound (without words), 12 min. Set in futuristic Poland with amazing special effects. "Joy and pain go hand in hand when an angelic being is delivered from the box of eternity and subjected to the fateful decisions of the gods."—Director's notes.

BACK TO THE FRONT



In this program artists confront a variety of political issues including gentrification, homophobia, classism, war and sexual assault with the lens of the camera and through skillful, innovative editing techniques. These "soldiers" never retreat, edging ever closer to the no-mans-land of socio-political apathy, sometimes giving us hope and sometime inspiring anger, depending on need. Curated by the Festival Committee. TRT: 73 min.

Mansfield 1962

William E. Jones, 2006, USA, video, B&W, silent, 9 min.
The Mansfield Ohio Police Department set up a camera hidden in the closet of a public restroom in the summer of 1962. Through a two-way mirror they filmed the clandestine activities of men who cruise tearooms for sex. The resulting footage is both fascinating and frightening, as it led to the arrest and conviction of over 30 men on sodomy charges. The filmmaker found the original film online and reedited it to create this piece.

I Just Want to Be Somebody

Jay Rosenblatt, 2006, USA, video, color, sound, 10 min.
What do the religious right and the gay liberation movement have in common? Both were fortified by the efforts of one woman – Anita Bryant. Part documentary and part poem, "I Just Want To Be Somebody" brings us back to the late 1970's and reflects on Bryant's life and the impact she had. The film is comprised of news footage, commercials and Bryant's own home movies.

Jean Paulo Erik Riton

Tom de Pekin, 2006, France, video, B&W, sound, 3 min. USA Premiere Powerful graphic woodcut style animation of sailor erotica. Set to a soundtrack of text from Jean Genet's "Pompes Funebres."

At Home With Desalojas Realtors

Yaromil Olivares, 2004, USA, video, color, sound, 4 min.
An ironically humorous look at the gentrification of San Francisco and its changing population.

Sponsored by:
The New York Blade

War Dreams: Dream I

Kate Huh, 2007, USA, video, B&W, sound, 2 min. World Premiere What are the facial expressions and gestures that resurface in every war? Shock, pain, fear, anger, even bravado. A flood of photographic scenes from five different wars intersect with a fun happy soundtrack to portray the filmmaker's sense of disconnect. This is the first piece in a series of nightmare about war.

Continued »

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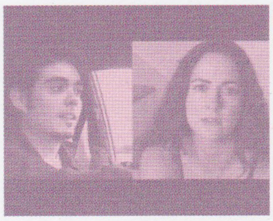

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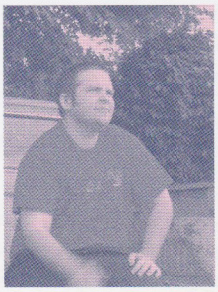

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BACK TO THE FRONT

Escrito

Monica Enriquez, 2007, USA, video, color, sound, 1 min. This piece poetically gestures to the contradictions of what it means to be a queer immigrant in the U.S. As Gloria Anzaldúa writes, “as mestizas we have different surfaces for each aspect of identity…We are ‘written’ all over, or should I say, carved and tattooed with the sharp needles of experience.”

«2 More British Sounds

William E. Jones, 2006, USA, video, color, sound, 8 min. In “More Bristish sounds” images from “The British Are Coming” (1986) collide with dialogue from “See You at Mao,” also known as British sounds, produced by the Dziga Vertov Group under the direction of Jean-Luc Godard. And a lovely collision it is… class consciousness with a hard on.

Illease

Lamathilde, 1999, Canada, video, color, sound, 4 min. NY Premiere This artist’s work investigates identity through sexuality and gender using low-grade video, super 8, manipulated film footage and stop-motion animation. An explosive little snack! How to grow in a lesbian-body world?

«3 I Knew Him…

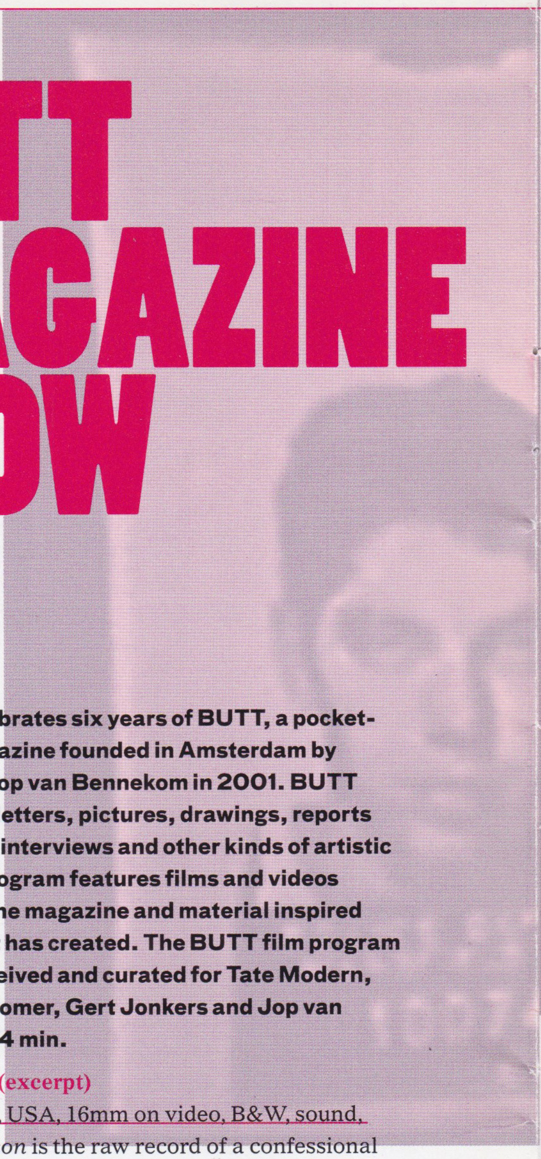
Brodrick Fox, 2006, USA, video, color, sound, 2 min. World Premiere The filmmaker asked himself “How much time does it take to make a point?” when beginning this project. Made with an economy of staff and resources, this split screen piece depicts male and female story-telling of a date rape.

Discopedia

Ho Tam, 2007, Canada, video, color, sound, 8 min. New York Premiere The language of disco —footage shot in one night at “asianxpress” event in Toronto. The throbbing beats mask an inner sense of loneliness and alienation, which is portrayed via text that overlays the dancers.

Disappointment

Jason Sweeny, 2006, Australia, video, color, sound, 16 min. Premiere A haunting fast motion, multi-screen journey through the empty streets of Adelaide, the murder capital of Australia. A strange juxtaposition of beauty and horror.



BUTT MAGAZINE SHOW

This screening celebrates six years of BUTT, a pocket-size, quarterly magazine founded in Amsterdam by Gert Jonkers and Jop van Bennekom in 2001. BUTT magazine features letters, pictures, drawings, reports of true encounters, interviews and other kinds of artistic expression. This program features films and videos by contributors to the magazine and material inspired by the community it has created. The BUTT film program was originally conceived and curated for Tate Modern, London by Stuart Comer, Gert Jonkers and Jop van Bennekom. TRT: 74 min.

Portrait of Jason (excerpt)

Shirley Clarke, 1967, USA, 16mm on video, B&W, sound, 3 min. *Portrait of Jason* is the raw record of a confessional conversation with an African-American gay hustler recounting his life and times. A disturbing and fascinating document, it unflinchingly observes Jason Holliday —conversing, performing, confessing, dissolving.

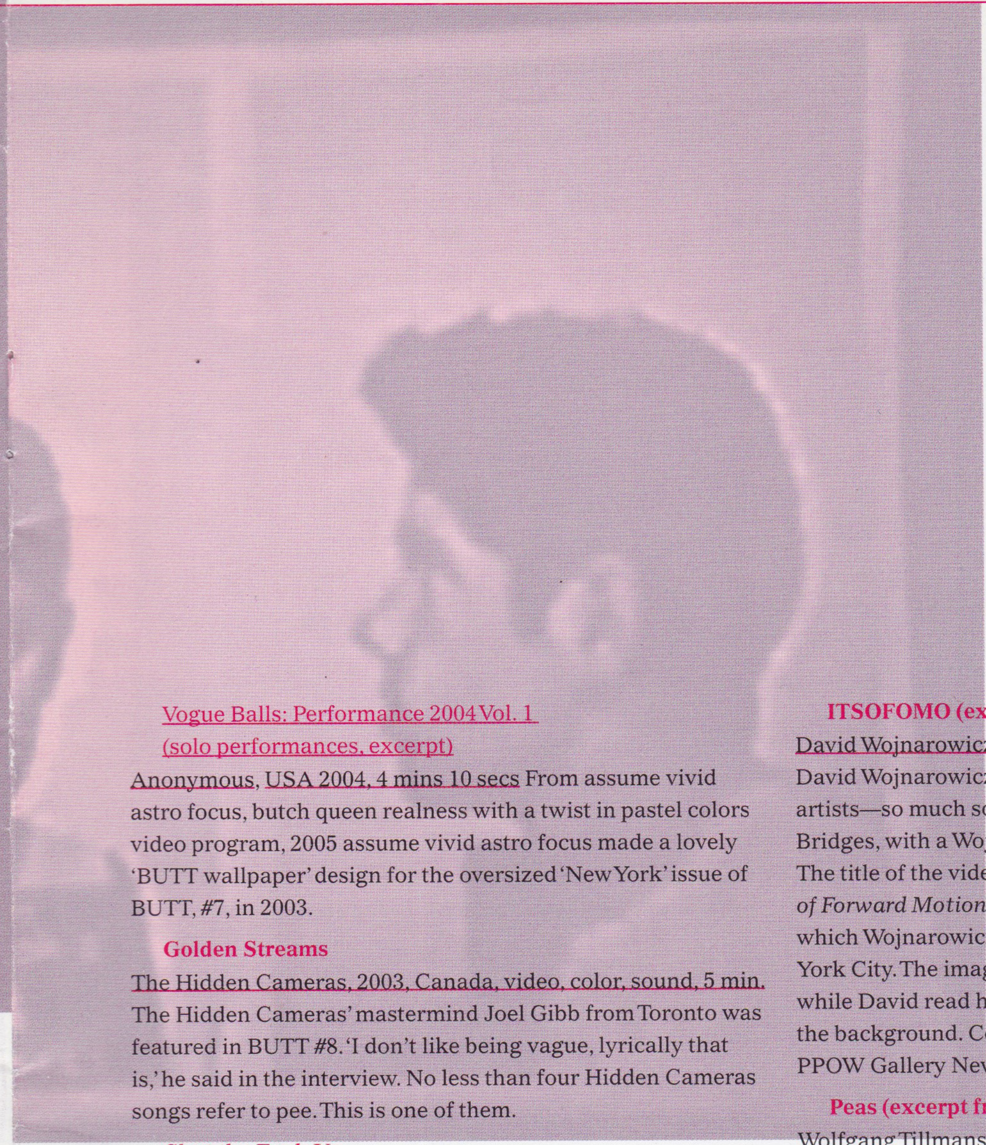
Circles

Jan van Munster, 1972, Netherlands, 5 min. There’s absolutely no connection between BUTT magazine and artist Jan van Muster, apart from the fact that they’re both Dutch. In *Circles*, Van Munster himself is standing frontally in the middle of the image, gazing stoically into the camera while holding a light bulb on a long flex in his hands. With regular movements, he swings the bulb round and round. At first in small circles, but the more he releases the flex, the larger the circles become. The difference between the 16mm film recording and the video registration is clearly visible.

4 Mansfield 1962

William E. Jones, 2006, USA, video, B&W, silent, 10 min. Jones presents footage appropriated from the Mansfield, Ohio Police Department. William Jones’s métier is homosexuality, his vernaculars, gay pornography and experimental documentary film, his landscape southern California, where he lives and works, and suburban Ohio, where he was raised, his mode, dandyism. (Bruce Hainley)

Sponsored by:
BUTT



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Vogue Balls: Performance 2004 Vol. 1 (solo performances, excerpt)

Anonymous, USA 2004, 4 mins 10 secs From assume vivid astro focus, butch queen realness with a twist in pastel colors video program, 2005 assume vivid astro focus made a lovely 'BUTT wallpaper' design for the oversized 'New York' issue of BUTT, #7, in 2003.

Golden Streams

The Hidden Cameras, 2003, Canada, video, color, sound, 5 min. The Hidden Cameras' mastermind Joel Gibb from Toronto was featured in BUTT #8. 'I don't like being vague, lyrically that is,' he said in the interview. No less than four Hidden Cameras songs refer to pee. This is one of them.

Shut the Fuck Up

General Idea, 1985, Canada, video, color, sound, 14 min. "…Using ironic and iconic excerpts from television and film from the 1960s, such as The Joker character from Batman and part of the historic footage of artist Yves Klein's painting and performance from Mondo Cane, General Idea examine the relationship between the mass media and the artist. Recalling Klein's use of "IKB" - International Klein Blue or chroma-key blue - they revisit their own performance of XXX blue (1984), at Centre d'art contemporain in Geneva, where the artists painted large Xs using stuffed poodles dipped in blue paint. The video reveals the meaning of language and iconography in their work, and provides some background for their choice of poodles as mascot and metaphor. As Felix Partz comments: 'Those who live to please, must please to live.'

AA Bronson, one of the three members of queer Canadian collective General Idea, gave a very good butt massage/interview to BUTT editor Jop. It was published in BUTT #7, 2003.

5

ITSOFOMO (excerpt)

David Wojnarowicz (with Ben Neill), 1989, USA, 17 min. David Wojnarowicz is one of Wolfgang Tillmans' favourite artists—so much so that he opened his own gallery, Between Bridges, with a Wojnarowicz show, in the summer of 2006. The title of the video in an abbreviation of *In the Shadow of Forward Motion*, and is a composite of a performance which Wojnarowicz did with Ben Neill at the Kitchen in New York City. The images originally played on three screens while David read his writings and Ben Neill played music in the background. Courtesy the Estate of David Wojnarowicz, PPOW Gallery New York, Cabinet Ltd London.

Peas (excerpt from Film with Music Words and Singing)

Wolfgang Tillmans, 2003, UK, 3 min. If there's anybody who needs no introduction for BUTT readers, it is German artist and photographer Wolfgang Tillmans. Collaborator since the very first cover photo of BUTT, Wolfgang has been responsible for some of the most exciting photos and interviews in the magazine. The winner of the prestigious Turner Prize in 2000 has published a mass of beautiful books, is a devoted boozer, looks surprisingly hot in lederhosen, and is a good laugh too. His favorite reply to any sort of question is: 'Really?,' and he likes solar eclipses.

Kawasaki Cut

Walter Pfeiffer, 1985, Switzerland, video, 3 min. Since the late 60's, Pfeiffer has sought (and caught) images of youth and beauty as if on an endless quest, the avocation of entwined hedonism and reportage its own reward. And ours. Over the time that Pfeiffer spent exploring the sexualization of the everyday in that work, he also directed several videos showing his friends hanging out in his Zurich studio. For the very first time, these rare and funny scenes, *The legendary Swiss photographer and artist Walter Pfeiffer was interviewed on Mount Rigi in Switzerland for BUTT #14, 2005.*

5 Lady Hennessey at Copa (excerpt)

Nelson Sullivan, 1989 USA, video, color, sound, 10 min. from assume vivid astro focus, butch queen realness with a twist in pastel colors video program, 2005 Courtesy of The Estate of Nelson Sullivan. Thank you to Steve LaFreniere. www.bettyjack.com/funtone/nelson

1

SPECIAL INTIMATE PERFORMANCE:

SOIE SOYEUSE (Silky Silk)
1–4 PM Fri & Sat, 20-minute performance
by Yvon Bonefant.
Sign up for a slot at venue or on web.
See full description on page 26.

~~DON'T~~ LOOK BACK

It is said that those who forget the past are doomed to repeat it. But this particular history lesson should give us all a kick in the ass to get off our cell phones, stop the chat-room madness and take to the streets and demand what we still have coming to us whether it be for politics or party. Thirty years ago, a fag stood up to a hate-mongering Stepford wife with a cream pie, and hookers organized and descended on D.C. to demand their rights. The 80's was the height of the queer underground scene and John Sex was thrusting his way to stardom. And, when the queers of the 80's came up for air, they were on the streets, loud and proud, disrupting location shoots to "stop the movie" (no passive e-mail petition can do that!) and joining the annual gay pride march and party on Christopher Street. Luckily for all of us, filmmakers, videographers and newscasters were there to record the events and the people of their generation and give us a chance to witness (or relive) our colorful past so that perhaps in the future we CAN repeat it. Curated by the Festival Committee. TRT: 74 min.

Hard Work With Margo St. James

Ginny Durrin, 1977, USA, 16mm, color, sound, 29 min.
Wonderful energetic documentation of the "Second Annual Hookers Convention" for modern day prostitute's rights in Washington D.C. in 1977. Profiled is ex-hooker Margo St. James, the first to articulate "whore feminism." The film includes a visit to the Women's Detention Center, TV and press interviews, the Hookers' Ball and a sunrise walk around the White House. These women should have been in the Senate! (Thanks to the San Francisco Sex Worker Film Festival for calling this film to our attention!)

John Sex: The True Story

Tom Rubnitz, 1981, USA, video, color, sound, 4 min.
A rockumentary about East Village club Pyramid star John Sex.

I Just Want to Be Somebody

Jay Rosenblatt, 2006, USA, video, color, sound, 9 min.
For those too young to remember, Anita Bryant, a born-again Christian orange juice hawker, waged war on homosexuals in the late 1970s. Her impact and eventual fall from grace is chronicled and considered through newsreels, commercials, and home movies. Proof that what goes around comes around.

Bump and Grind It

Tom Rubnitz, 1980, USA, video, color & B&W, sound, 4 min.
With an outrageous fountain hairdo (by stylist Danilo), Sex sings his catchy pop lyrics, "You gotta put your love behind it/Bump, bump, bump and grind it."

1 Stop the Movie (*Cruising*)

Jim Hubbard, 1980, USA, hand-processed Super 8mm, color + B&W, silent, 11 min. Pre-GLAAD, queers were doing it for themselves and taking to the streets to protest the making of the big-budget, uber-seamy, anti-gay flick *Cruising*. "Hubbard's camera is more interested in faces and relationships. His frames exclude and fragment signs and banners, leaving the viewer to observe in silence the expressions and gestures of the demonstrators. This disarming technique puts the focus on the psychology of political events, and on the feelings and motivations of the demonstrators."—Gregg Bordowitz, *The Guardian*

Undercover…Me!

Tom Rubnitz, 1989, USA, video, B&W, sound, 2 min.
A movie trailer for a non-existent Bond-style spy thriller "coming soon to a mini-mall cineplex near you!"

Amnesia at Gay Pride

Nelson Sullivan, 1989, USA, video, color, sound, 15 min.
New York City's Gay Pride on Christopher Street videotaped for posterity by the incomparable and extraordinary Amnesia (aka Nelson Sullivan)…back when gay pride was a street party, not a corporate advertisement.

SECOND LIFE

2

2 Christopher St. Gay Liberation Day 1971

Kate Millett & Women's Liberation Cinema, 1971, 16mm, color, silent, 35 min. Kate Millett (b. 1934) is a pioneering feminist writer, artist and activist. Her book *Sexual Politics* is a critique of patriarchal society and literature. She started the Women's Art Colony Farm in Poughkeepsie New York as a communal live/work space for women that continues to this day.

In 1971 Millett, joined by Susan Kleckner and others, formed Women's Liberation Cinema to make a documentary. This film became *Three Lives*, which opened almost exactly 36 years ago at the Bleecker Street Cinema. During the making of the film, the all-woman crew shot many things that didn't make it into the final version of the film. One such event was the 1971 Gay Pride March in New York, the city's second ever. Susan Kleckner and Lenore Bode (who also shot *Three Lives* and was a camera assistant on the 1975 feature *Saturday Night at the Baths*) worked the cameras that day. This 16mm footage was in Kleckner's storage locker until retrieved by filmmaker Jenni Olson in 2006, to turn over to the Legacy Project of Outfest & the UCLA Film & Television Archive. Jenni alerted MIX to this footage and we are proud to present the first public screening of this material tonight.

The footage is from the Christopher St. Gay Liberation Day 1971, and includes everything you might imagine: people milling about in front before the start of the march, a lesbian shooting a 16mm Bolex camera, A woman holding up a sign urging people to "Come Out," a contingent from the Gay Activists Alliance (a break-away group from the more radical Gay Liberation Front, the GAA wanted to work within the political system to achieve gay & lesbian equality and in some ways is a link to today's assimilationist politics).

Also see cheering construction workers, and many flamboyant queens, as well as typical fags & dykes of the day. As Jenni Olson said about the footage : "So many hippies! So much hand-holding! And so many smokers!"

For this special screening we have asked artist Sharon Hayes to perform a live soundscape created just for MIX.

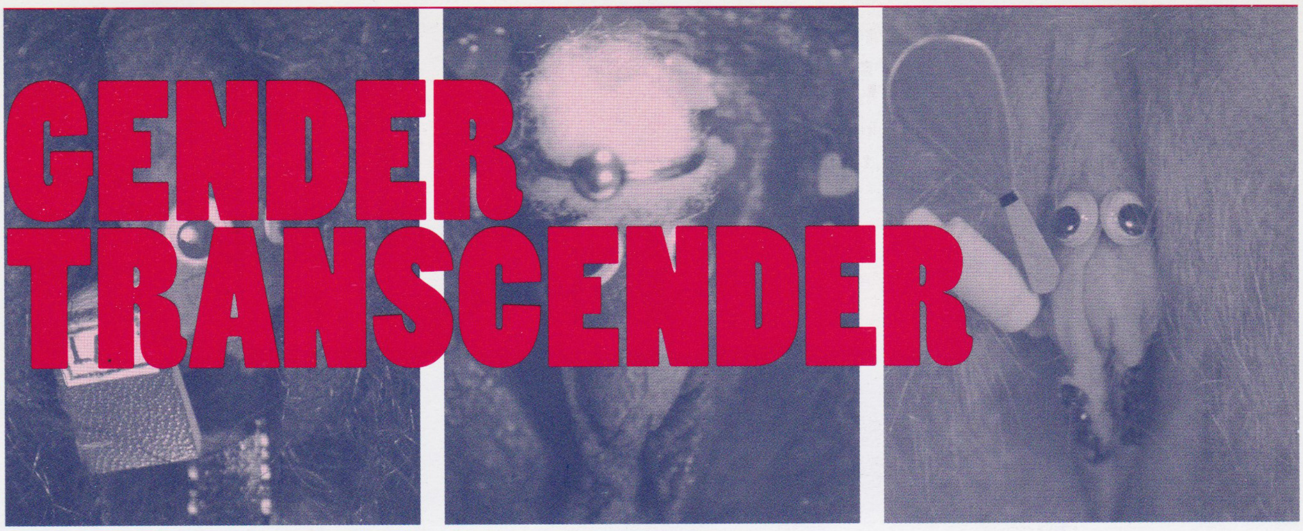
Sharon Hayes Bio

Over the past ten years, Sharon Hayes has been engaged \in an art practice that moves between multiple mediums-video, performance, installation-in an ongoing artistic investigation into the relations of history, politics and space to the process of individual and collective subject formation. To this aim, she employs conceptual and methodological approaches borrowed from artistic and academic practices such as theater, film, anthropology, linguistics, and journalism.

Hayes' installation, video and performance work has been shown at P.S. 1 Museum of Contemporary Art, Andrew Kreps Gallery, Parlour Projects, the Whitney Museum of American Art's Independent Study Program, Dance Theater Workshop, Dixon Place, HERE, Performance Space 122, the Joseph Papp Public Theater and the WOW Cafe and the New Museum of Contemporary Art in New York and at Los Angeles Contemporary Exhibitions, Track 16, Gallery 2102 and The Project in Los Angeles. In addition she has shown in galleries, exhibition or performance spaces in Bogotá, Berlin, Copenhagen, Malmö, Vienna and Zagreb as well as in California, Florida, Rhode Island, Texas, and Vermont, and in 45 lesbian living rooms across the United States.

Sharon Hayes

GENDER TRANSCENDER



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Gender Transcenders cover a wide range of perspectives on being trans, with an emphasis on transgressing traditional gender binaries and entering transcendent in-between spaces. The selections take a documentary approach to reveal courage, defiance and sexiness. Curated by the Festival Committee. TRT: 70 min.

4 Chapeau!

Didier Seynave, 2007, Belgium, video, color, sound, 6 min.
A light-hearted look at queer icons and drag queens of a certain age.

3 Swim Suit

Lucretia Knapp, 2006, USA, video, color, sound, 14 min.
Swim Suit delves into the unique struggles of a college athlete who begins to explore a trans identity while swimming competitively on a women's team.

Whatever Suits You

Ashley Altadonna, 2006, USA, video, color, sound, 7 min.
A visual meditation on the realization and creation of a new gender identity with the redesign of a suit as a metaphor.

1 Trannymals Go To Court

Dylan Vade & Abe Bernard, USA, video, color, sound, 12 min.
A fairy tale about activist genitals who raise consciousness and spread tranny pride.

Oh Boy!

Jessica Jatiani, 2006, Germany/USA, video, color, sound, 5 min. A mesmerizing dance of gender nonconformity.

Casting Pearls

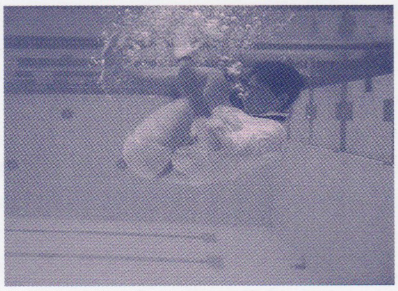
Andrea James, 2006, USA, video, color, sound, 7 min.
An actress faces a series of auditions in which she is consistently upstaged by being transsexual, illustrating the problem of seeing and being seen for who and what we are.

Letters from Home

Nat Smith, 2005, USA, video, color, sound, 16 min.
A transman's everyday reality is juxtaposed with letters from his mother, who makes clear her difficulty understanding and her resistance and opposition to his transition. As her words are read against the backdrop of his lived existence, a chasm is both revealed and illuminated.

The Walk

Terry Haines, 2006, Canada, video, color, sound, 3 min.
A glimpse into the life of a gender bender, where a simple walk becomes a fantastic spectacle, shocking and scandalizing those fortunate enough to lay eyes upon this trans persona.



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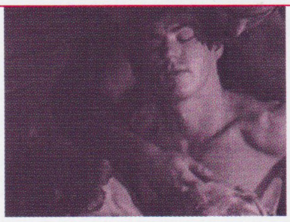

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THE TASTE OF IT

2

Carnal appetites are central to the shorts in this erotic collection. Ranging from playful flirtation to full-on bloodlust, these films portray different aspects of the experience of queer desire. Many capture moments in which arousal overrides reason, and no transgression is too great, no act too perverse. Curated by the Festival Committee. TRT: 84 min.

Yoga Profunda

Ludwig Von Papírus, 2006, Brazil, video, color, sound, 10 min. Four friends liberate their bodies through various spiritual experiences and sexual practices.

Brothers, Let Us Be Merry

Ulrich Seidl, 2006, Austria, 35mm, color, sound, German, 1 min. A carnal union of high and low culture, as two interestingly similar guys jerk off to Mozart in a tacky, jungle-themed sitting room.

2 Fucking Others

Tim Blue, 2006, USA, video, color, sound, 4 min. In a sexually and politically charged collaboration with the Other, an Arab and a Jew gave their favorite porn fragments to a white American film maker who used these materials to create Fucking Others.

Sex Toys Stories by Kat-I

Kat-I & Nano Segler, 2006, USA, video, color, sound, 5 min. What's your sex toy story? Women on the town Kat-I and Nano elicit an eyebrow-raising assortment of true tales of sex with objects.

5 Film Montages (for Peter Roehr)

William E. Jones, 2006, USA, video, color, sound, 11 min. *Film Montages (for Peter Roehr)* explores delicious predatory elements of gay male sexuality through the use of appropriated video. Grainy footage of the freeway at night, kinky leathersex, and an orgy are juxtaposed against a distorted soundtrack containing fragments of dialogue.

Les Mystères Du Château Des Lesbiennes

Jim Hubbard, 2007, USA, video, color, sound, 7 min. World Premier This film fleetingly reveals the passionate desire that simmers just beneath the mysterious surface of lesbian life.

Political Confusion

Tim Blue, 2007, USA, video, color, sound, 8 min. Sensuous images pass by as distorted and troubling sounds confuse.

6 Knee for All

Hannah Jickling & Kevin Hegge, 2007, Canada, video, color, sound, 4 min. *Knee for All* queers the body by moving away from genitals and genders and moving towards, into, around and all over the knees.

Sipis

Albert Negredo, 2005, Spain, video, color, sound, 4 min. Images depicting an oral fixation in action; sucking, licking, spitting, sucking…

Narcissus' Kaleidoscope

Christopher Westfall, 2007, USA, video, color, sound, 3 min. The intent of this experimental short subject is to explore the duality between self and self-perception, but in truth, it's fun to look at.

Pasión Por El Fútbol

Rut Suso & Maria Pavon, 2007, Spain, video, color, sound, Spanish w/English Subtitles, 10 min. While the boyfriend is riveted to the game on the radio, the girlfriend plays a game of her own with a sexy stranger in a public restroom.

A Beautiful Death

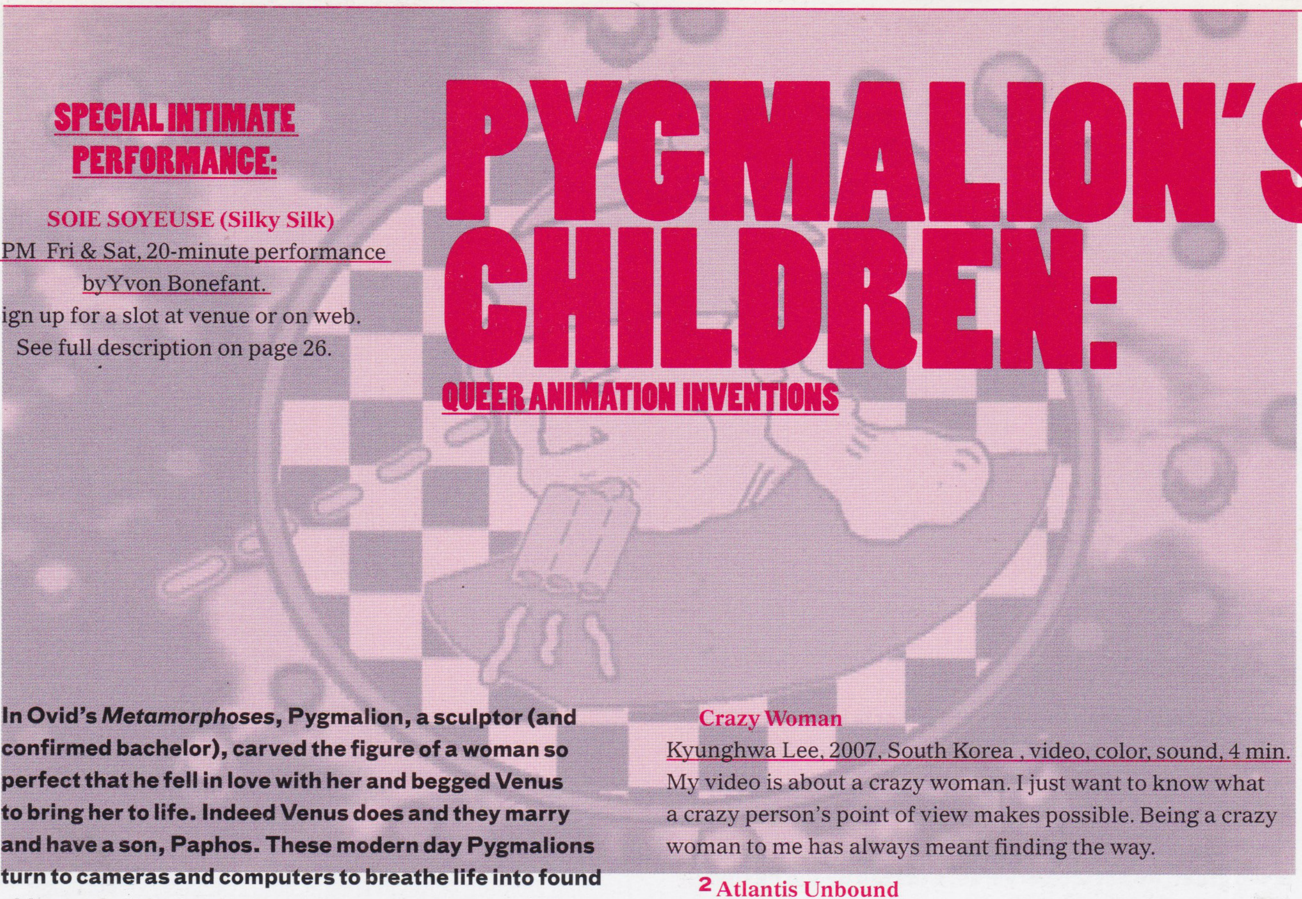
Katrina del Mar, 2006, USA, video, color, sound, 7 min. A woman meets a mysterious stranger, follows her home, meets her friends… and her fate.

More British Sounds

William E. Jones, 2006, USA, video, color, sound, 8 min. Images from the pornographic video *The British Are Coming* (1986) are combined with audio from *See You at Mao* (1969), also known as *British Sounds*, produced by Dziga Vertov Group, directed by Jean-Luc Godard. The soundtrack consists of a speech from *British Sounds* layered four times in the structure of a round. The effect is sexy, mesmerizing and thought provoking all at once.

Wachsdrang Mama

Martha Colburn, 2006, The Netherlands, video, color, sound, 2 min. Fantastic and luscious animated images of spewing cocks, assholes, flowers, and prison flash to a hypnotic beat.



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by Yvon Bonefant.
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See full description on page 26.

PYGMALION'S CHILDREN:

QUEER ANIMATION INVENTIONS

In Ovid's *Metamorphoses*, Pygmalion, a sculptor (and confirmed bachelor), carved the figure of a woman so perfect that he fell in love with her and begged Venus to bring her to life. Indeed Venus does and they marry and have a son, Paphos. These modern day Pygmalions turn to cameras and computers to breathe life into found objects, drawings, photographs, and even animated versions of themselves. Perhaps the most experimental of all filmmaking, ranging from traditional cell and stop-motion to collage and computer graphics, animation is truly magical. It has the power to titillate, inspire, humor, hypnotize, captivate and disturb. And with Pygmalion as possibly the first known animator, it's no wonder that queer makers use animation to get in touch with their bodies, their sexuality and their emotions. TRT: 64 min.

4 Bildo

Lamathilde, 2000, Canada, video, color, sound, 5:30 min.
Stop-motion animation lets this lezzie Playmobile figure have fun.

Artist Statement

Daniel Barrow, 2006, Canada, video, color, sound, 5:30 min.
Remember the Commodore computer? Like a PC-Jurassic Park, Barrow brings to life this now-archaic software to illustrate and animate his "gratuitously honest" personal manifesto. Music by The Ballet.

3 7200 Drawings of Bill T. Jones

Rudy Lemcke, 2006, USA, video, color, sound, 4 min.
"When I first started thinking about making this piece I thought of the idea of "tagging" Bill T. Jones and using the trope of graffiti to express what I saw that day. 7,200 drawings later (the number of drawings that it takes to animate a 4 minute video) I ended up with this animation, a 4 minute piece of graffiti—tagging Bill T. Jones and his 'In the Streets' performance."

Crazy Woman

Kyunghwa Lee, 2007, South Korea , video, color, sound, 4 min.
My video is about a crazy woman. I just want to know what a crazy person's point of view makes possible. Being a crazy woman to me has always meant finding the way.

2 Atlantis Unbound

Lori Hiris, 2007, USA, 16mm, color, sound, 14 min.
Hiris' gorgeous and captivating frame-by-frame animation explores and critiques the scientific theories of heredity according to Sir Francis Galton, the main character in Francis Bacon's utopian novel *New Atlantis* and cousin of Charles Darwin. Music by Natalie Farr.

Before I Was Sad (*Avant J'Étais Triste*)

Jean Gabriel Periot, 2002, France, video, color, sound, French w/English subtitles, 2 min. *Before I Was Sad* critiques the utopia of integration. It's the story of a gay man trying to be "normal." The ultimate irony is that integration could destroy all the differences.

Jose Y Maria

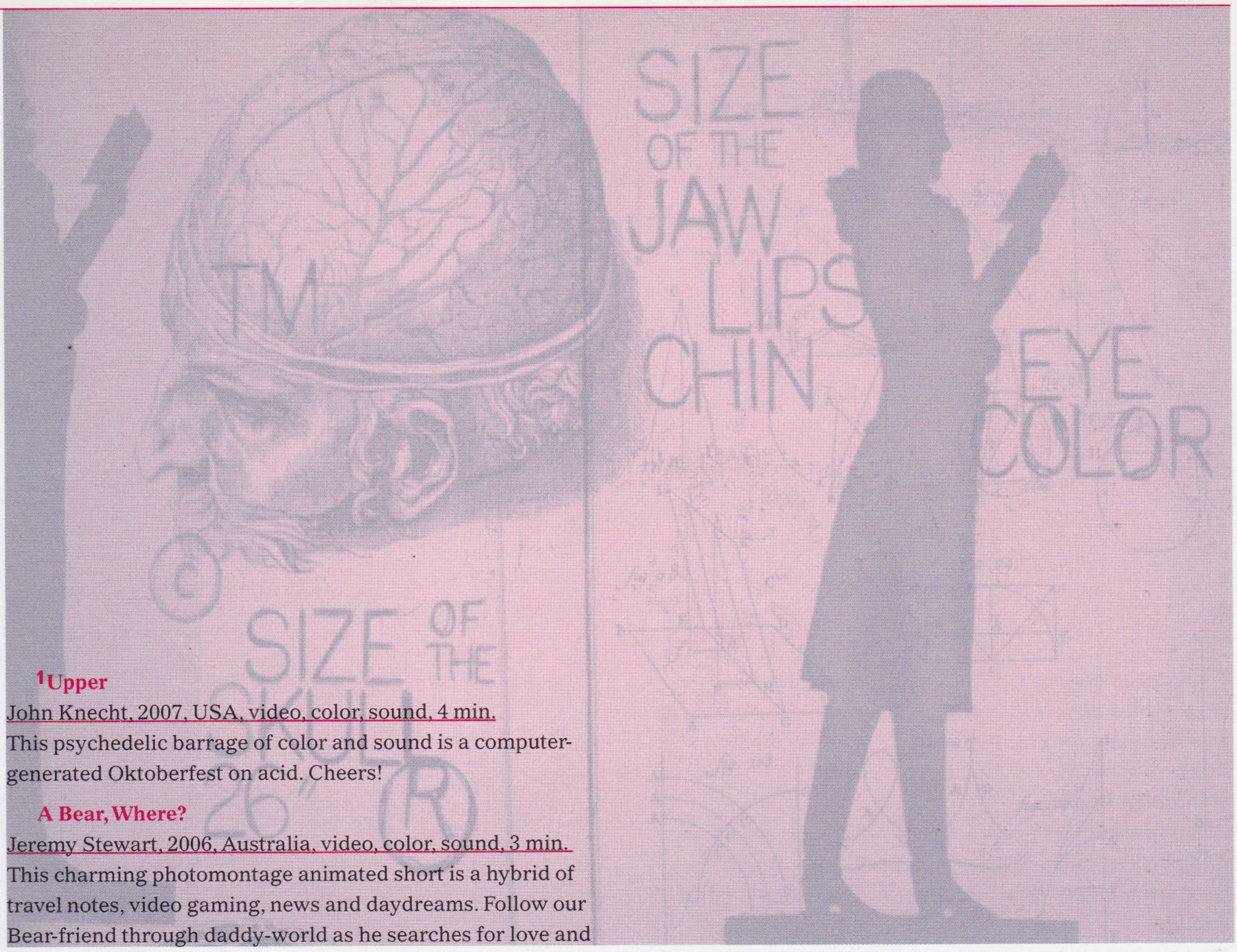
Edward Juan, 2007, USA, 16mm, color, sound, 4 min.
A ghost and a Catholic schoolgirl conspire against a disciplinary nun. She gets what she deserves in this clever hand drawn traditional cel-animated short.

Filled With Water

Elka Kerkhofs, 2006, Australia, video, color, sound, 5 min.
Anoka feels a deep emptiness until she walks into a TV, and her heart begins to glow for a beautiful ballerina in this charming animated love story.

5 Karaoke Show

Karl Tebbe, 2007, Germany, video, color, sound, 4:30 min.
Filmmaker Karl Tebbe's lifelong dream to dance like Michael Jackson is achieved through stop-motion animation…well sorta! Hey kids, don't try this in your basement rec-room alone.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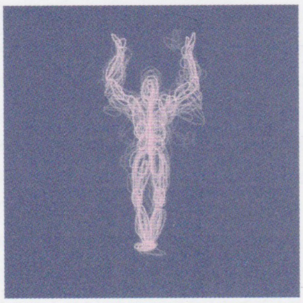
1 Upper
John Knecht, 2007, USA, video, color, sound, 4 min.
This psychedelic barrage of color and sound is a computer-generated Oktoberfest on acid. Cheers!

A Bear, Where?
Jeremy Stewart, 2006, Australia, video, color, sound, 3 min.
This charming photomontage animated short is a hybrid of travel notes, video gaming, news and daydreams. Follow our Bear-friend through daddy-world as he searches for love and mischief.

Waschdrang Mama
Martha Colburn, 2006, The Netherlands, video, color, sound, 3 min. Sexy mind blowing collage animation with a throbbing beat.

Still Alives
Laurent Pernot, 2005, France, video, color, sound, 2:30 min.
This stunning and hypnotic video links the languages of animation and music video composition via a series of antique photographs. Opening with a plunge into a luminous child's face and crossing over a sequence of morphing portraits, *Still Alives* examines the transmission of life, memory and disappearance.

Hide and Seek (from DOE)
David J. White, 2007, USA, video, color and B&W, sound, 3 min. Hide and Seek, an experimental music video set to the song of the same name by Imogen Heap is a taste of David J. White's captivating feature film *Doe*. Intense, erotic and tragic, *Doe*, is a true experimental narrative art film, composed entirely of still photographs "at the heart of it is something deeply conventional; a brazenly melodramatic depiction of a relationship that's floundered and will never heal, told with much patience and mystery." *Watch the feature length version of Doe online at: www.myspace.com/pretzel17*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FACTORY FRIENDS & LOVERS

Virtually unknown today, Danny Williams was Andy Warhol's lover, and a promising young filmmaker. He also designed the groundbreaking Velvet Underground / Exploding Plastic Inevitable lightshow. The discovery of 20 never-before-seen films Williams made during his time at the Factory— and whose many subjects include Andy Warhol, Edie Sedgwick, Paul Morrissey, Brigid Berlin, Billy Name and what may be the earliest known footage

of the Velvet Underground- reveals a luminous talent and a stark gap in the historical record. Williams's neice, Esther Robinson, found the films, and was inspired to investigate her uncle's mysterious 1966 disappearance. The result is her documentary *A Walk into the Sea*, which opens commercially in December. Tonight MIX NYC presents the actual films of Danny Williams, unseen in New York until now. Although the films are silent, they are accompanied live by T. Griffin & Catherine McRae, of the critically acclaimed electronic band The Quavers, who coax a luminous sound out of decayed samplers, walkmans, vibraphonette, footpedal loopers, tape echo violin and homespun harmonies. Like a space-age Carter Family, they weave low-tech electronics around songs sturdy enough to stand up even if the power goes out. They call it "porch techno." Curated by the Festival Programming Committee. TRT: approx. 80 min.

Factory

Danny Williams 1965, USA, 16mm, B&W, live music by the Quavers, 22 min. One of the earliest of Williams's completed films is a montage of scenes shot at Warhol's studio: Warhol and Brigid Berlin take turns talking on the phone; Billy Name is seen in residence at the silver Factory; Genevieve Charbin pounds away on the typewriter (most likely transcribing Warhol's tape-recorded novel, a: A Novel); there are glimpses of other friends and colleagues such as Gerard Malanga, Chuck Wein, Ondine, and Henry Geldzahler. Also included is some of the footage shot by Williams during the filming of Warhol's 1965 sound film My Hustler Ingrid, a movie in which Williams appears as cameraman, filming away with Warhol's silent Bolex.
—Callie Angell

[1]Trips and Parties

Danny Williams, 1965, USA, 16mm, B&W, live music by the Quavers, 27 min. As its title suggests, Trips & Parties documents various excursions and gatherings at the Warhol Factory. Some nighttime footage of New Jersey highways is interrupted by images of Billy Name making a late-night stop at Kentucky Fried Chicken. Williams also records a friend's wild party, complete with live band, dancing couples, and some very drunken young men, one of whom is wrapped in the American flag. Other gatherings at the Factory feature Edie Sedgwick (appearing wildly animated in a single-framed sequence) and a very emotional Naomi Levine, as well as Warhol and his Silver Cloud sculptures. The final scene is a train trip; images of the passing landscape are intercut with shots of Williams's traveling companions - Warhol, Sedgwick, Paul America, Gerard Malanga, and Paul Morrissey.
—Callie Angell

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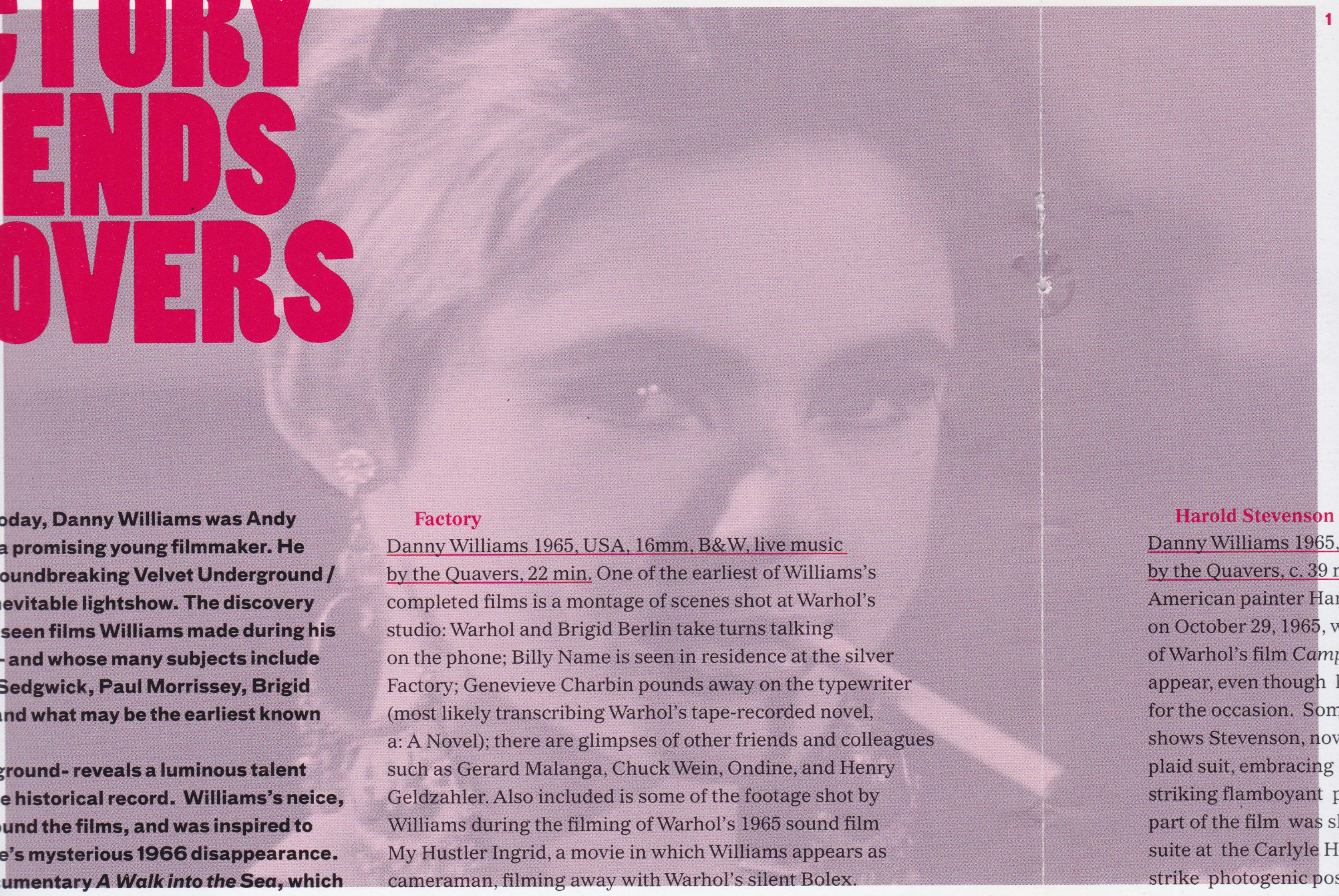

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Factory

Danny Williams 1965, USA, 16mm, B&W, live music by the Quavers, 22 min. One of the earliest of Williams's completed films is a montage of scenes shot at Warhol's studio: Warhol and Brigid Berlin take turns talking on the phone; Billy Name is seen in residence at the silver Factory; Genevieve Charbin pounds away on the typewriter (most likely transcribing Warhol's tape-recorded novel, a: A Novel); there are glimpses of other friends and colleagues such as Gerard Malanga, Chuck Wein, Ondine, and Henry Geldzahler. Also included is some of the footage shot by Williams during the filming of Warhol's 1965 sound film My Hustler Ingrid, a movie in which Williams appears as cameraman, filming away with Warhol's silent Bolex.
—Callie Angell

[1] Trips and Parties

Danny Williams, 1965, USA, 16mm, B&W, live music by the Quavers, 27 min. As its title suggests, Trips & Parties documents various excursions and gatherings at the Warhol Factory. Some nighttime footage of New Jersey highways is interrupted by images of Billy Name making a late-night stop at Kentucky Fried Chicken. Williams also records a friend's wild party, complete with live band, dancing couples, and some very drunken young men, one of whom is wrapped in the American flag. Other gatherings at the Factory feature Edie Sedgwick (appearing wildly animated in a single-framed sequence) and a very emotional Naomi Levine, as well as Warhol and his Silver Cloud sculptures. The final scene is a train trip; images of the passing landscape are intercut with shots of Williams's traveling companions - Warhol, Sedgwick, Paul America, Gerard Malanga, and Paul Morrissey.
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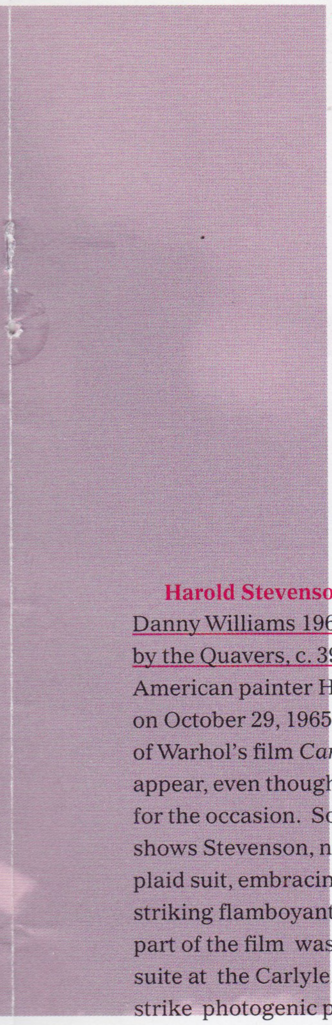

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Harold Stevenson #1 & 2

Danny Williams 1965, USA, 16mm, B&W, live music by the Quavers, c. 39 min. This two-part portrait of the American painter Harold Stevenson begins at the Factory on October 29, 1965, with single-framed footage of the making of Warhol's film *Camp*, a film in which Stevenson does not appear, even though he apparently turned up in a velvet suit for the occasion. Some later footage, shot on November 4, shows Stevenson, now wearing an elaborate three-piece plaid suit, embracing Malanga and Paul America and then striking flamboyant poses for Williams's camera. The second part of the film was shot on December 1, 1965 in Stevenson's suite at the Carlyle Hotel, where the painter and his guests strike photogenic poses on the couch. The scene becomes more and more bacchanalian as Stevenson, Sedgwick, Malanga, America and the others embrace, laugh, and refill their glasses. —Callie Angell

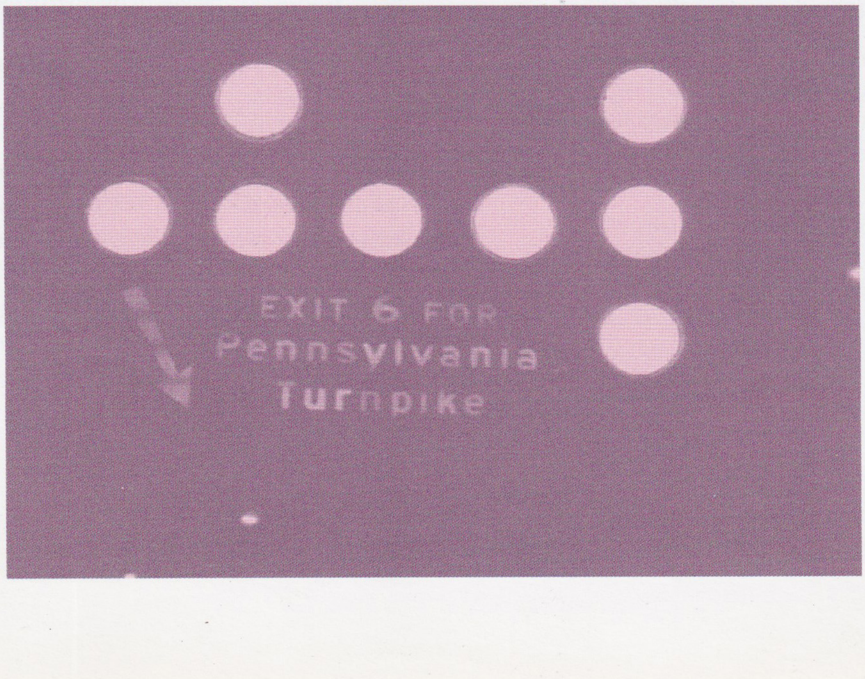
Esther Robinson biography:

Esther Robinson has just begun her career as a director but she worked on behalf of America's artists for over 14 years in many capacities, including foundation program officer, television and film producer, and technology entrepreneur. Esther has a film and television degree from NYU's Tisch School of the Arts.

From 1999 to 2006 Esther was the Director of Film/Video and Performing Arts for the Creative Capital Foundation. Prior to this in 1995, Esther realized the goal of producing a national television series before her 25th birthday with Alive TV, a PBS series dedicated to alternative film, video, animation and experimental documentary.

In 1998, Esther produced the documentary HomePage with Doug Block, which screened in competition at Sundance, Rotterdam, SXSW, and more. It also aired domestically on HBO/CINEMAX and ZDF/ARTE in Europe, and over a dozen countries internationally.

Additionally, Esther is the founder of ArtHome, a non-profit business that helps artists and their communities build assets and equity through financial literacy and home-ownership.



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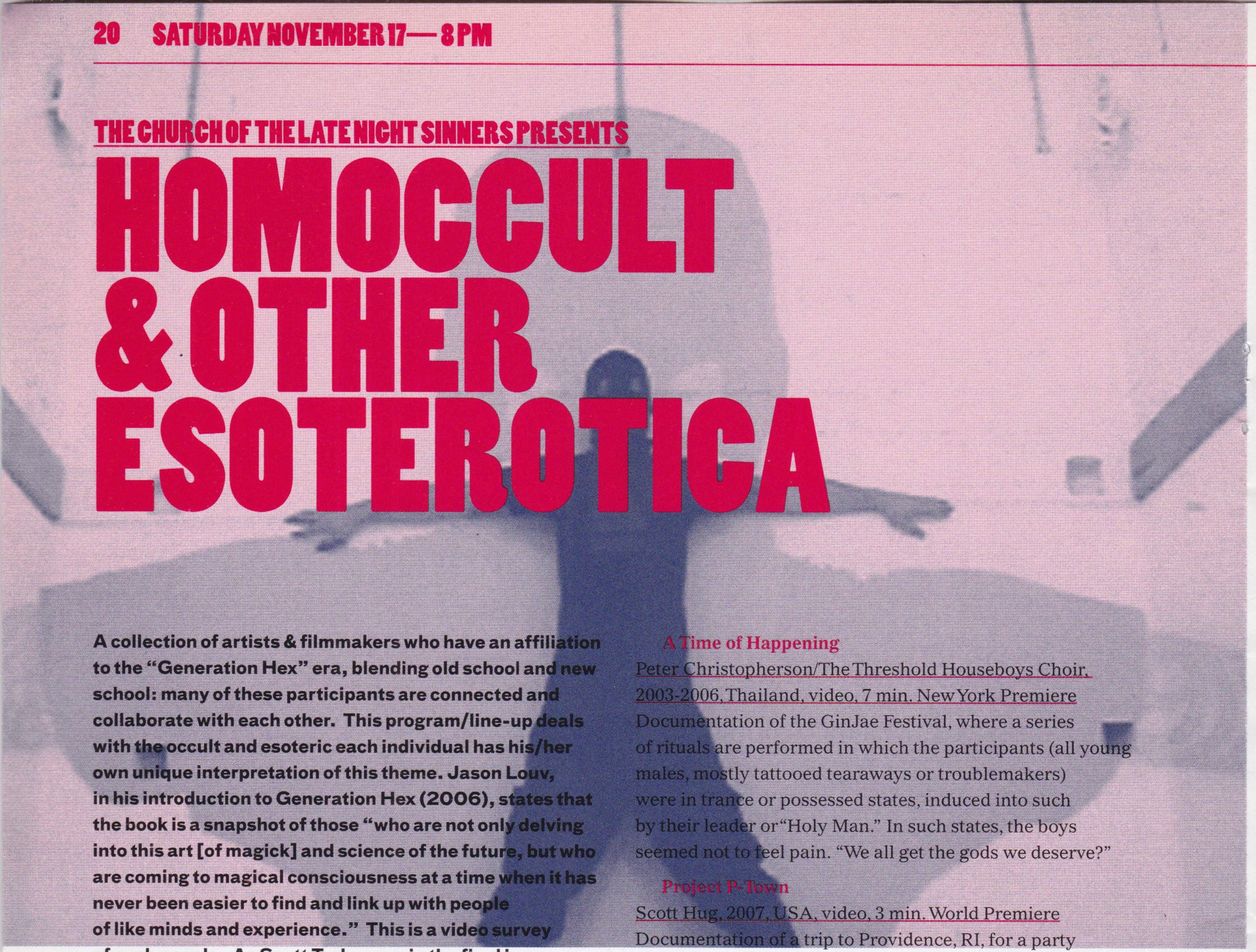


THE CHURCH OF THE LATE NIGHT SINNERS PRESENTS

HOMOCCULT & OTHER ESOTEROTICA

A collection of artists & filmmakers who have an affiliation to the "Generation Hex" era, blending old school and new school: many of these participants are connected and collaborate with each other. This program/line-up deals with the occult and esoteric each individual has his/her own unique interpretation of this theme. Jason Louv, in his introduction to Generation Hex (2006), states that the book is a snapshot of those "who are not only delving into this art [of magick] and science of the future, but who are coming to magical consciousness at a time when it has never been easier to find and link up with people of like minds and experience." This is a video survey of such people. As Scott Treleaven, in the final issue of *This is the Salivation Army* (1999), said: "We are the new circus. And we are the envy of the fucking World." —Daniel McKernan & Richie Rennt, curators.

TRT: 72 min.

3 Ordeal by Roses

Lee Adams, 2003, UK, video, 14 min. USA Premiere
Inspired by one of Eikoh Hosoe's photographs of Yukio Mishima, who in 1970 committed ritual suicide by disembowelment. "Hell has degrees, so does love, and I reached its lowest circle and its heights."—Jean Genet.

6 Ecstatic (from Self-Obliteration)

Ron Athey, 2007, UK, video, 3 min. A stand-alone performance of Ron's which starts out somewhat absurd & campy and soon twists into an intense, bloody & compelling work.

5 Uncle Billy

Black Sun Productions (Massimo & Pierce), 2007, Switzerland, video, 5 min. A tribute to William S. Burroughs. Filmed in Barcelona in February 2007. In collaboration with Lukas Beyeler and Carlotta Steinemann. Featuring Ennio Nobili and Othon Mataragas (of Current 93).

A Time of Happening

Peter Christopherson/The Threshold Houseboys Choir, 2003-2006, Thailand, video, 7 min. New York Premiere
Documentation of the GinJae Festival, where a series of rituals are performed in which the participants (all young males, mostly tattooed tearaways or troublemakers) were in trance or possessed states, induced into such by their leader or "Holy Man." In such states, the boys seemed not to feel pain. "We all get the gods we deserve?"

Project P-Town

Scott Hug, 2007, USA, video, 3 min. World Premiere
Documentation of a trip to Providence, RI, for a party thrown by John Waters. An exercise in the cult of camp. 1

GOD

Terence Koh, 2007, Switzerland, video (originally 16mm), 3 min. World Premiere Documentation of a art/sex ritual/performance of the same title which just happened at De Pury in Zurich. "My Path to Heaven; Are you Blind, Bastard?"

Veneration X

Daniel McKernan & Richie Rennt, 2007, USA, video, 3 min. World Premiere An homage & attempt to reach each other. Ghost-like images of the two of us fade in & out of static & seem to always just miss each other. Set to Black Sun Productions' "Veneration X." Sing me that love song again.

S/HE IS HER/E

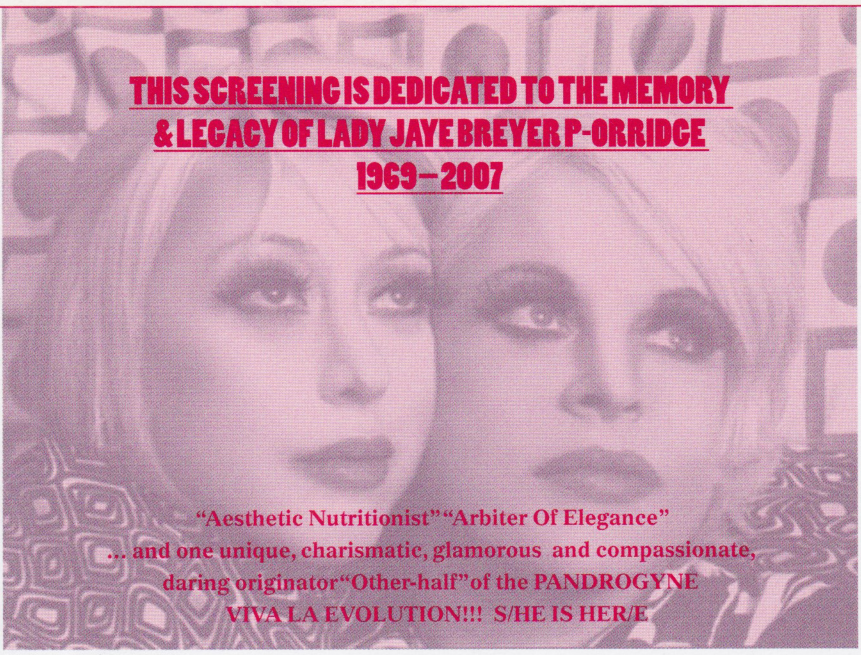
Edward O'Dowd, 2007, USA, video, 2 min. World Premiere
The drummer of Psychic TV/PTV3 contributes an amusing personal look at Genesis Breyer P-Orridge.

7 Absolute Zero

K. Parandi, 2006, France, video, 2 min. World Premiere
A commercial to join a cult based in the future which uses the absolute zero (-273,148° C) to time travel and therefore "back up" their lives.

Sponsored by:

HX
HX MAGAZINE



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THIS SCREENING IS DEDICATED TO THE MEMORY
& LEGACY OF LADY JAYE BREYER P-ORRIDGE
1969—2007

"Aesthetic Nutritionist" "Arbiter Of Elegance"
… and one unique, charismatic, glamorous and compassionate,
daring originator "Other-half" of the PANDROGYNE
VIVA LA EVOLUTION!!! S/HE IS HER/E

Pantelia

Micki Pellerano, 2006, USA, video, 10 min.
An examination of the mystical and erotic significance of the number ten.

[2] New York Story

Breyer P-Orridge, 2006, USA, video, 7 min.
Genesis & Lady Jaye undergo surgeries in order to resemble each other & become one being: Breyer P-Orridge. Afterwards, they wander, bandaged, to Times Square in order to pledge allegiance to a neon US flag.

[1] Self_Love

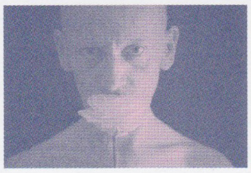
Roberto Ratti, 2007, Italy, video, 3 min. World Premiere
In collaboration with Black Sun Productions for their new album, Chemism. Featuring Emiliano Pesenti and Massimo & Pierce masked, in an abandoned art school (Juventus Schule) in Zurich where they were squatting at the time. This work is set in an urban reality and touches on the last man's crash encounter with himself, where he is his own nemesis.

[4] Curses, Hexes & Boots

SUPERM (Slava Mogutin & Brian Kenny), 2006, USA, video, 5 min. USA Premiere Featuring Masterboy Tom Dura & Joakim Andreasson in an erotic ritual involving a roomful of boots. With a voice-over by Scott Treleaven: "I live in a haunted house?"

Boyfriend #3

Todd Verow, 2005, USA, video, 5 min. A couple, having been together for years, must come up with twisted, exciting new sexual scenerios to keep their relationship interesting.



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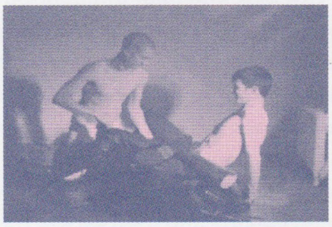

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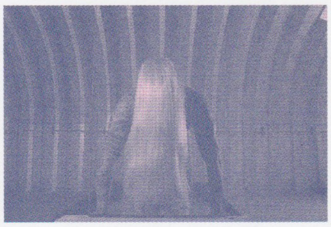

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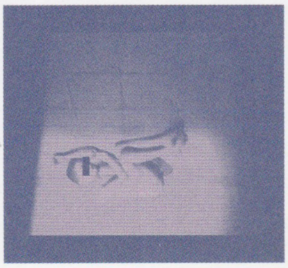

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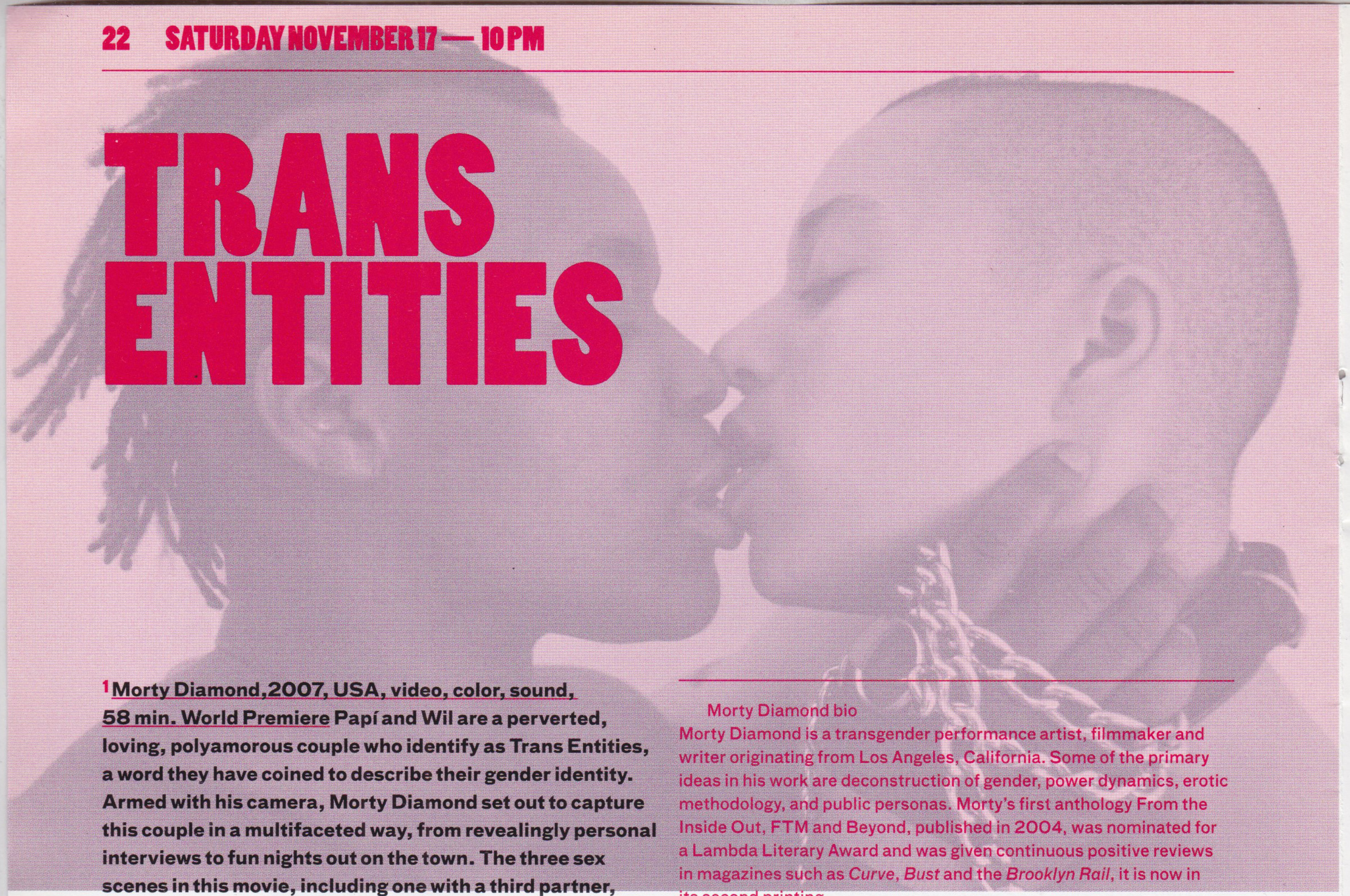

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TRANS ENTITIES

1 Morty Diamond,2007, USA, video, color, sound, 58 min. World Premiere Papí and Wil are a perverted, loving, polyamorous couple who identify as Trans Entities, a word they have coined to describe their gender identity. Armed with his camera, Morty Diamond set out to capture this couple in a multifaceted way, from revealingly personal interviews to fun nights out on the town. The three sex scenes in this movie, including one with a third partner, were shot completely undirected, allowing the viewer an engagingly raw look into their uninhibited exploration of role-playing, BDSM and lots of hot fucking. So this film has what you all came for: You see Papí and Wil doing what they love: fucking. But Papí & Wil also talk about being poly and how they negotiate the pleasures and perils of this choice, before you see them with a third partner. Role playing is a big part of their life, so Papí & Wil discuss their take on role-playing and then we see them enact a scene!

Morty Diamond bio

Morty Diamond is a transgender performance artist, filmmaker and writer originating from Los Angeles, California. Some of the primary ideas in his work are deconstruction of gender, power dynamics, erotic methodology, and public personas. Morty's first anthology From the Inside Out, FTM and Beyond, published in 2004, was nominated for a Lambda Literary Award and was given continuous positive reviews in magazines such as *Curve*, *Bust* and the *Brooklyn Rail*, it is now in its second printing.

His first feature-length film, *Trannyfags*, has garnered international attention for being the first pornographic movie that highlights gay transmen. He has traveled to places such as Mexico City and Berlin to present this groundbreaking film. Morty has been a visiting guest lecturer to universities across the country including NYU, Vassar, Brown, and Columbia.

Morty has a strong love for performance art and has performed in public spaces, theaters and festivals around New York City. His ongoing public performance art includes the work "Ask A Tranny" in which Morty sits in a public place and allows the public to ask anything about his life as a transman.

In addition, Morty has been a sex educator for over three years, teaching at colleges, universities, private workshops, and at the feminist sex toy store Babeland. The various workshops he has taught include a beginners guide to sex toys titled "Sex Toys 101," as well as a tutorial about anal sex for men titled "Bend Over Your Boyfriend." Morty was artistic director of the 2005 MIX Festival.

1

TO HAVE & HAVE NOT

2

If possession is nine-tenths of the law, then is what's "yours" yours simply because you claim it? Or perhaps because it's given to you, or because you take it. Your identity, your body, your lover, your hostage; that tension between possessing and relinquishing, enthralling and ignoring, courses through these selected shorts, plotting a frank and insightful journey through myriad ways to treat what's yours, or isn't. Be it with the ardor of the enchanted (Inge Blackman's *Fem* and Vincent Parmentier's *Paris, je t'aime aussi*), or with the obsessiveness of the criminally deluded (Hervé Lebrun's *Possession*), construct your reality, and own it. Curated by the Festival Programming Committee. TRT: 68 min.

Possession

Hervé Joseph Lebrun, 2006, France, video, B&W, sound, 24 min. A man, after spying his neighbor night and day, decides to kidnap him. Love and pain, torture and tenderness…A death love story.

New York Story

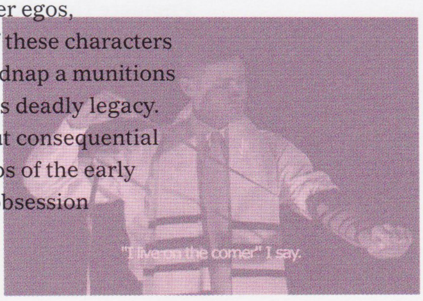
Nicolas Jenkins, 2006, USA, video, color, sound, 6:30

Breyer P-orridge and life partner Lady Jaye have garnered attention in recent years by undergoing medical procedures to eliminate their physical differences. "One of the central themes of our work is the malleability of physical and behavioural identity," they explain. The two hope to create a new gender, the pandrogyne, a hermaphroditic entity called Breyer P-orridge.

2 Give Piece of Ass a Chance

Bruce LaBruce, 2006, USA, video, color, sound, 14 min.

The third in a series of porn produced by The Scandelles (www.thescandelles.com) starring their alter egos, The Partistes, GPAC shows the inception of these characters as a group of anti-war sex terrorists who kidnap a munitions heiress and fuckwash her using her family's deadly legacy. GPAC pokes loving fun at the misguided but consequential anti-war, anti-bourgeois and feminist groups of the early 1970's and 1990's and the media's natural obsession with their innate sexiness.


"I live on the corner." I say.

3

Fem

Inge Blackman, 2007, UK, film, color, sound, 10 min.

A tender ode to femme-dom from the heart of a besotted butch.

Escrito

Monique Enriquez, 2006, USA, video, color, sound, 1 min.

A poetic gesture to the contradictions of what it means to be a queer immigrant in the U.S. As Gloria Anzaldúa writes, "As mestizas we have different surfaces for each aspect of identity…We are 'written' all over, or should I say, carved and tattooed with the sharp needles of experience."

3 *Samstag Abend Im Eagle* (Saturday Night at the Eagle)

Marc Adelman, 2007, USA, video, color, sound, 5 min.

A minimalist piece that investigates the place of shame in relationship to identity construction, Samstag Abend Im Eagle brings together seemingly disparate elements—the laying of tefillin, leather fetishism, German, *The Jazz Singer* and HIV/AIDS—as a means for rethinking counterpublics and assimilation.

Separation

Erwin Olaf, 2003, Netherlands, video, color, sound, 4 min.

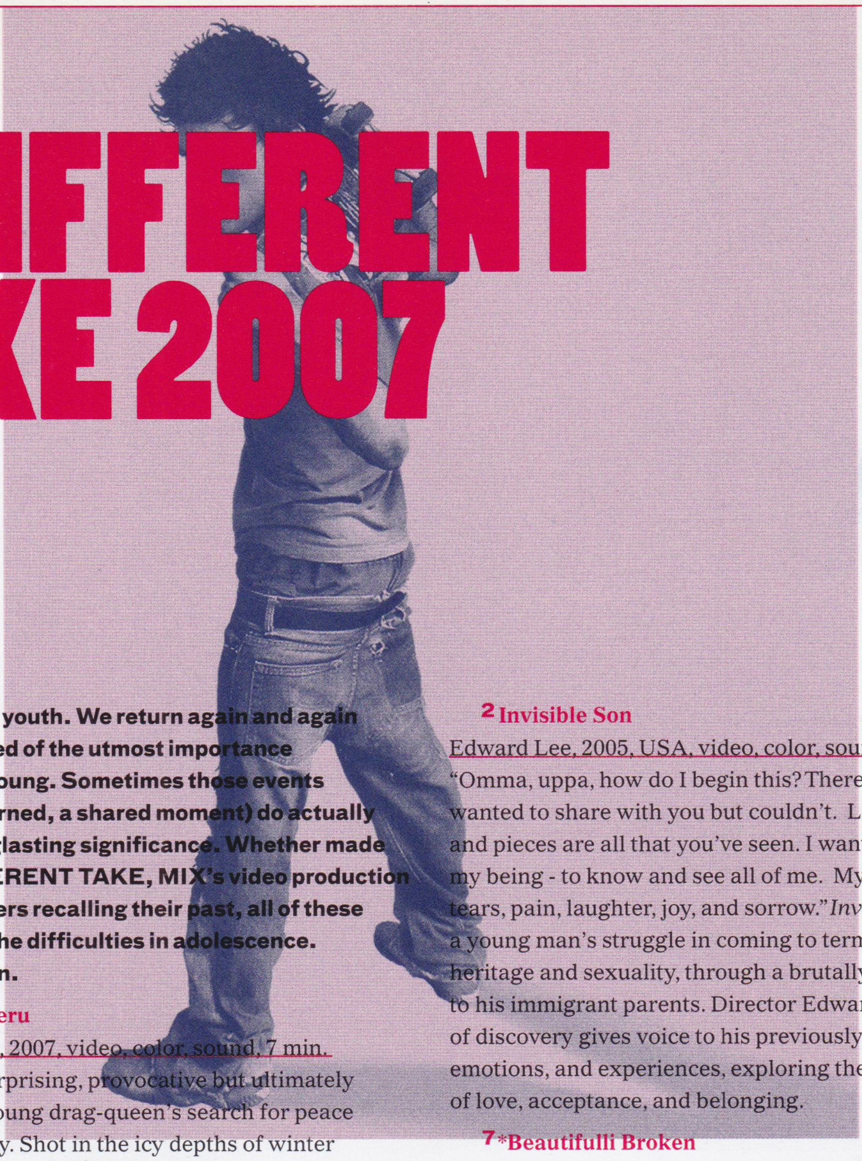
An S&M family at home. The atmosphere is chilly, no one says a word, everything is happening calmly and immaculately. Differently from what you would perhaps expect, there are no brutal gestures of subjection, but rather, an aloofness that is at the same time nothing out of the ordinary.

Paris, je t'aime aussi

Vincent Parmentier, France, video, color, sound, 2:16

The straight boys of Paris set to a stirring soundtrack.

SUNDAY NOVEMBER 18 — 7PM FREE FOR YOUTH (25 & UNDER)



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A DIFFERENT TAKE 2007

By and about LGBT youth. We return again and again to events that seemed of the utmost importance and urgency when young. Sometimes those events (a phone call unreturned, a shared moment) do actually turn out to have longlasting significance. Whether made by youth at A DIFFERENT TAKE, MIX's video production workshop, or by others recalling their past, all of these films struggle with the difficulties in adolescence. TRT: approx. 80 min.

God Bless Lima Peru

Rios O'Leary-Tagiuri, 2007, video, color, sound, 7 min. World Premiere A surprising, provocative but ultimately touching story of a young drag-queen's search for peace and personal integrity. Shot in the icy depths of winter in a grand but decaying park in upper Manhattan, this, colorful and carefully crafted video piece captures young queerness at its most raw, vulnerable and unapologetic.

Lima Peru is chased through a neglected and seemingly remote urban park on a bright sunny winter morning in the cold. A young drag-queen with pale skin and short dark cropped hair, she is unimpeded by two bags, an ankle-length skirt and tall leather heels. Stopping briefly to pee and regain composure, she continues to make her way through the cracked and leafy pathways with definite but mysterious intention. On her way, she encounters a young and dapper boy-singer biding time in the park on his own. She experiences a tentative, momentary but passionate feeling of intimacy. Wary of being sidetracked, she continues with her mission: the gentle and sympathetic burial of a young animal. Interspliced throughout are scenes of the surrounding environment: traffic-laden bridges, icy slow-moving rivers, decrepit stairways and once-glamorous walks.

2 Invisible Son

Edward Lee, 2005, USA, video, color, sound, 11 min. "Omma, uppa, how do I begin this? There is so much I've wanted to share with you but couldn't. Little glimpses and pieces are all that you've seen. I want you to know my being - to know and see all of me. My stories, experiences, tears, pain, laughter, joy, and sorrow." *Invisible Son* is about a young man's struggle in coming to terms with his cultural heritage and sexuality, through a brutally truthful letter to his immigrant parents. Director Edward Lee's unique path of discovery gives voice to his previously unspoken thoughts, emotions, and experiences, exploring the universal themes of love, acceptance, and belonging.

7 *Beautifulli Broken

Zy-Tasia Gaines, 2007, USA, video, color, sound, World Premiere Have you ever been in love? Have you ever tried to describe that kind of love once its gone? Imagine what that would sound like. Imagine what that would look like, it's one thing to tell someone about lost love. What if they could see it from your perspective? My documentary is based on being able to see what I felt.

6 *Obsession

Christopher Riva, 2007, USA, video, color, sound, 10 min. World Premiere What's on Chris's mind? Boyfriend Richie, his hair, Richie, worrying that his father will discover that he's gay, & Richie. Chris hasn't seen Richie for a while and when he learns Richie's dark secret, he's got to figure out how to keep himself happy.

5 *Paranoia

Rhandal Riva, 2007, USA, video, color, sound, 6 min. World Premiere The whole world starts closing in on a boy who thinks that his mother, gay brother, & friend have joined the conspiracy.

3 *Multiple Choice Test

Zatasia Barrett, 2007, USA, video, color, sound, 5 min. World Premiere Should she butch it up for the grrl or femme it up for the boy? A young woman chooses between her girlfriend and her boyfriend.

*Films created at the MIX NYC 2007 youth video production workshop

2

4 *Broken Bronx Heart

Erika Perez, 2007, USA, video, color, sound, 5 min. World Premiere A Bronx chula is heartbroken as she remembers being cheated on by her past girlfriend and tries to be present with her new girlfriend.

Queer Streets (excerpt)

Alex Waterfield, 2006, USA, video, color, sound, 10 min.
A hip, gritty look at the reality of life on the street for kids with three strikes against them: They're young. They're gay. They're homeless. Call it MTV's *The Real World* without the house. This is the true story of several gay, lesbian and transgender young people living on the streets in New York City. Queer youth make up approximately 20 to 50 percent of the 20,000 homeless young people in New York City. Homophobia, poverty and mental illness put them on the streets, where they struggle with violence, drugs, sex work and daily life in the youth shelter system. See the issues through their eyes, in their own words.

Honorable Son

Jay Esguerra, 2007, USA, video, color, sound, 5 min.
A Filipino son opens a dialogue to confront parental silence in acknowledging his gay identity at home. In doing so, he enters an intense dialogue and gets an intimate glimpse of his parents and must look within his past to find truth.

1 *Bébé Requin* (Baby Shark)

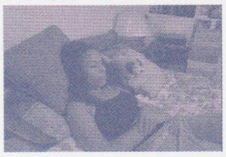
Pascal-Alex Vincent, 2005, France, 35mm to video, color, sound, 15 min. Two bored-to-tears teenagers, killing time the modern way: sex and video games. "Three separate stories overflow with unspoken teen desire, each featuring a straight boy, a girlfriend and a gay friend. The math never works out well. So don't expect any happy endings."—Inside Out Catalog

S/He

Gina Pei Chi Chen, 2007, Canada, video, color, sound 12 min.
S/he centers on a 12-year-old Asian girl's struggles between following her expected gender role and pursuing her masculine nature.

I Am Not Your Darling

Adam Golub, 2007, USA, video, color, sound, 9 min.
A glimpse into the lives and experiences of three college-age Caucasian biological females who identify as "gender queer." An exploration of the conceptions of "gender," of how we are perceived and how others perceive us. Question the binary and really look at what it means to be a "man" or a "woman."



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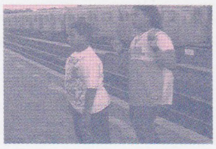

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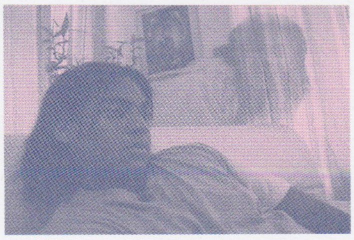

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7

CLOSING NIGHT EVENT! SUNDAY NOVEMBER 18 — 9PM $15 FREE PIZZA

STRIPPED & EXPOSED:

EXPERIMENTS WITH SOUND

5 SOIE SOYEUSE (Silky Silk)

Yvon Bonenfant These 20-minute "personal performances," created for audiences no larger than five, bring you into a world of silk and sound. Moving around you, Bonenfant chants intense stories - of wind and snow, of struggle and hunger, and of transformation and emergence - all through wordless singing and physical action. Vigorous and wild, yet somehow strangely sweet, this performance brings you into an audio encounter among live bodies and living, breathing hearts. *Silky Silk* is an invitation to engage with silk, to feel silk and to be silky. It opens our unconscious desire to enjoy one's own skin, and to go on the difficult journey toward the liberation of skin to be sensual.

Yvon Bonenfant is an extended vocalist and performance artist based in the UK. He unites the power of classical singing technique with theatrical bodywork, visuality and tactility to create unique performance experiences across theatre, music, post-modern dance and installation. His practice is about accessing the extremes of voice: both violent extremes and extremely tender extremes developed through the politics of interaction with an audience. Originally a part of Gerry Gradauer's Montreal Tunnel Works collective, he went solo in 2002 and has since performed in the UK, France, Portugal, Canada and the US, and held residencies in France and Portugal. Soie Soyeuse premiered at the Prisons de Saint-Merry, a 16th-century monastery dungeon that is now a performance venue, in Paris in 2007, and was co-produced by Talmart Editeur.

Bonefant's performances, a complement to the Stripped & Exposed program, run Friday and Saturday from 1-4pm. Please sign up for a time-slot to see this unique work!

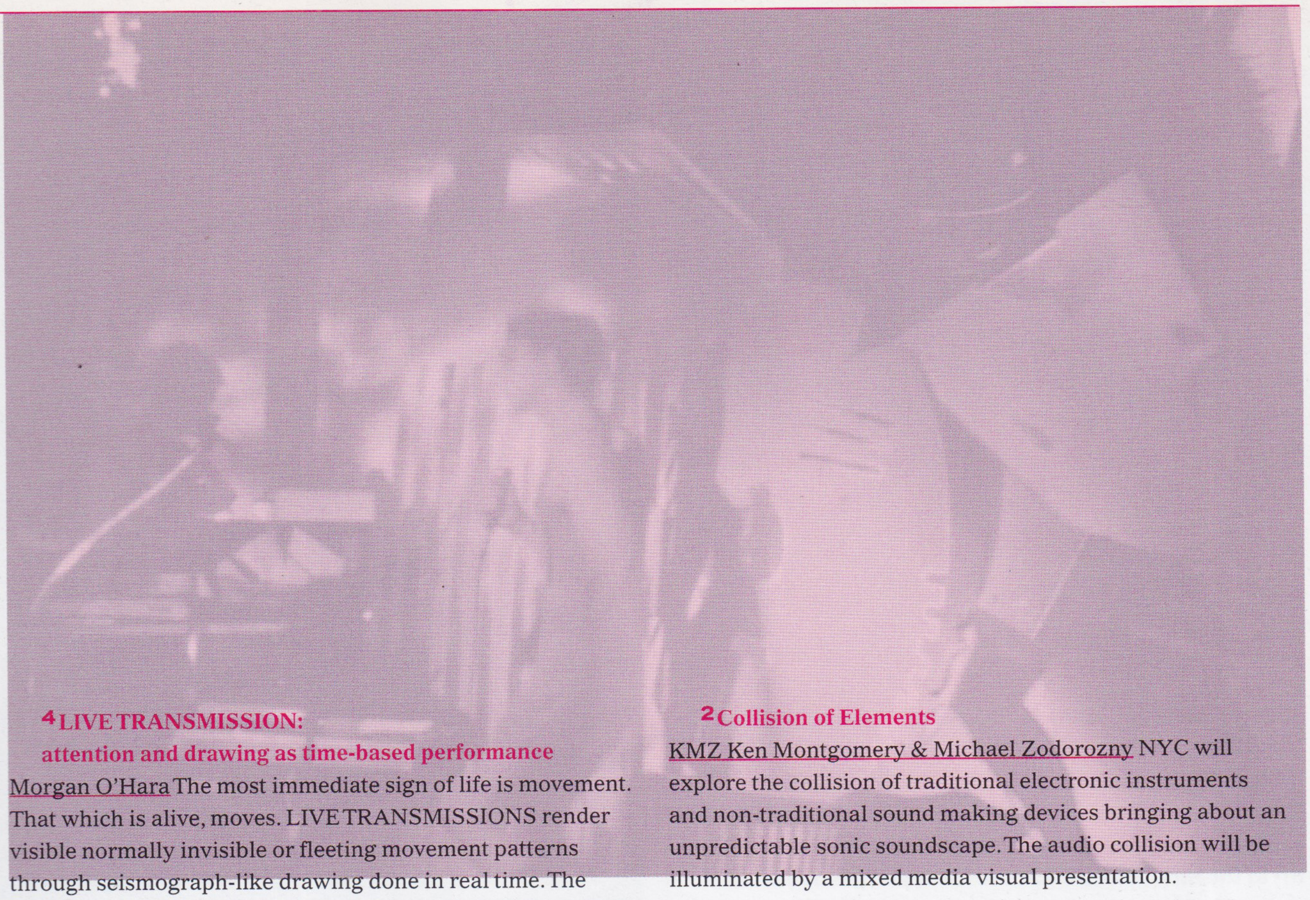
This live performance program focuses on the experimentation of creating sounds, from altering traditional instruments, temporal recordings, to new technological advances for working with audio. Each artist uses various methods of understanding fundamental elements of sound to create a shift in our conventional way of hearing; exposing for us, the subtle elements of our own emotions, and the ever shifting understanding of the world around us; exciting and enticing us to explore a world full of possibilities, changes, dreams and desires. Curated by Ethan Shoshan. Aproximate running time 90 min.

1 Duo Improvisations

James Coleman (theremin) & Bill Hsu (computer)
James Coleman, one of very few free improvisers working with the spatially controlled theremin, has been described as being able to "create an entire universe of ever-shifting textures" in performance. Bill Hsu uses a Wacom graphics tablet to control synthesis software, to achieve the nuanced and tactile qualities of acoustic instruments in improvisation. Coleman and Hsu are performing a set of free improvisations.

3 Calling Havona

Aimee Norwich (hybrid bass/noiseplayer) The Urantia Book discusses spirituality, science, religion, history, philosophy and destiny and describes Havona as being a place where all sound originates. It is said that in Havona, harmony is the language of this perfectly balanced system of planets; and it is in Havona that sound begins and vibrates through all of existence. In "Calling Havona," Aimee attempts to call on the celestial musical beings of Havona, so that they may show peace and beauty through their perfect sounds.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4 LIVE TRANSMISSION: attention and drawing as time-based performance

Morgan O'Hara The most immediate sign of life is movement. That which is alive, moves. LIVE TRANSMISSIONS render visible normally invisible or fleeting movement patterns through seismograph-like drawing done in real time. The pursuit of vitality carefully observed through human activity is drawn simultaneously with both hands and transmitted to paper. Following closely the intensity of each segment of an activity, the direction of the line as well as the quality of its intensity is transmitted. If a person makes a gentle movement, a delicate line is drawn. If the action followed is forceful or violent, a correspondingly vigorous line is made. This is done simultaneously and as much as possible without "thinking." This is not automatic drawing, but its opposite, requiring great concentration and focus.

Despite Protestations

*V*I*R*G*O* NYC with Charles Cohan A provocative improvisational sound artwork that juxtaposes abstract layers of analog waveforms with incongruous concrète soundscapes of gay male pornography, gay-bashing scenes from Hollywood films, and gay civil rights protests. In Despite Protestations, veteran sound artists *V*I*R*G*O* and Charles Cohen focus on the omnipresent tension between sex, politics, and violence. Recalling the random juxtapositions of John Cage and the speech intelligibility experiments of Luciano Berio, Lars-Gunnar Bodin and Bengt Emil Johnson, *V*I*R*G*O* and Charles Cohen blend and distort their emotionally charged source recordings in numerous ways, exploring the boundary at which sounds originally laden with such profound meaning can be denuded of all coherent intelligibility.

2 Collision of Elements

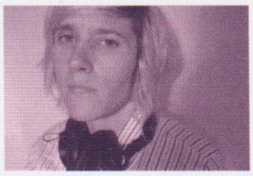
KMZ Ken Montgomery & Michael Zodorozny NYC will explore the collision of traditional electronic instruments and non-traditional sound making devices bringing about an unpredictable sonic soundscape. The audio collision will be illuminated by a mixed media visual presentation.

Mikilandia Productions

(Raul De Nieves, Mikki M. Olson & Nathan Whipple NYC) will experiment with sound in forms of tape looping actions and outrageous physical performance. It's hard for this crazy group to ever commit to a single idea as the work charges on schizophrenic personalities and paranormal activities that reach the depths of emotional psyche and farce to present to you what is uncalled for. No one is safe from their performances, so be prepared.

1 The Loud Objects

Tristan Perich, Kunal Gupta, Katie Shima, Chris McDonald NYC elegantly brings a circuit to noisy life on an overhead projector, creating a semi-controlled soundscape of scrapes and glitches.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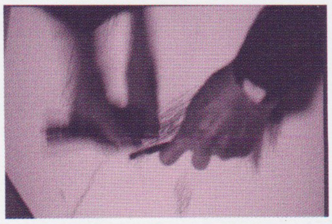
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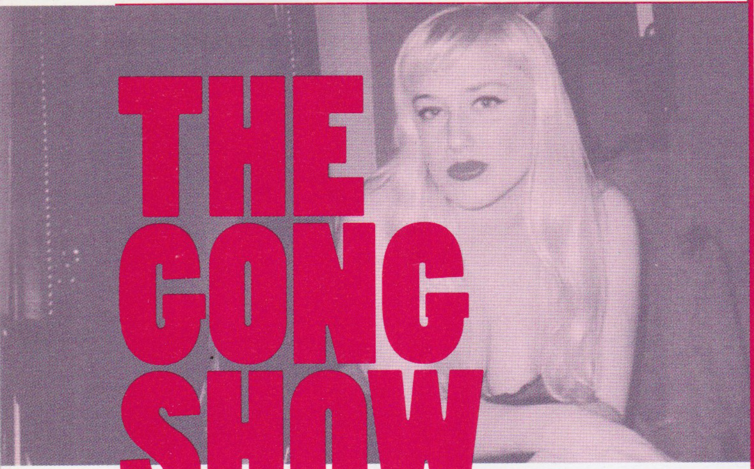

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Our lucky winner will go home with a bundle of prizes! Not for the faint of heart!

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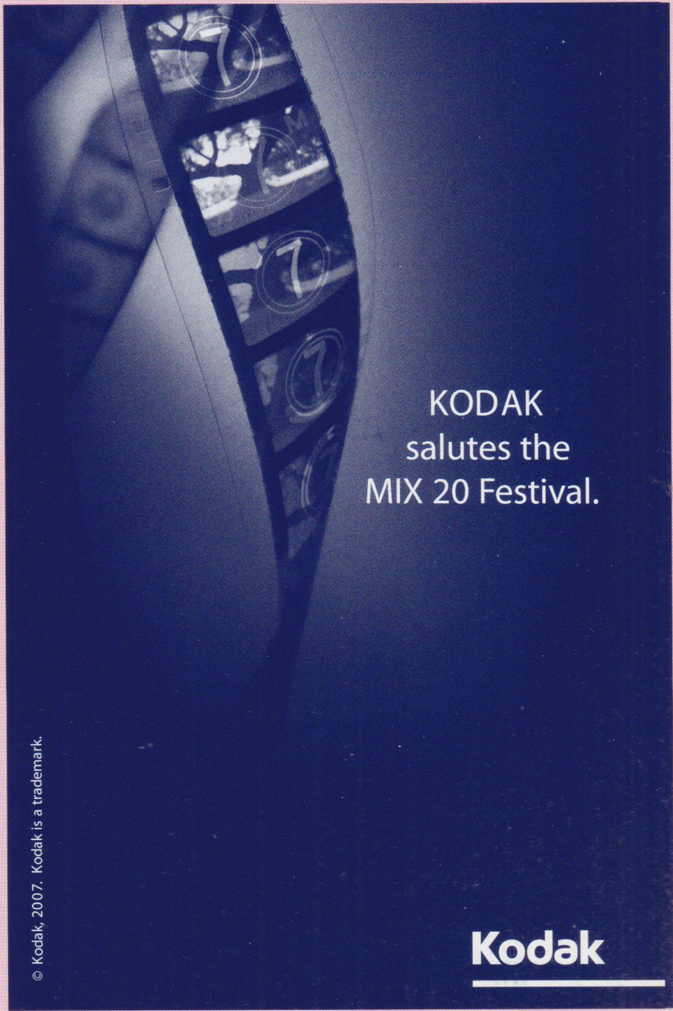

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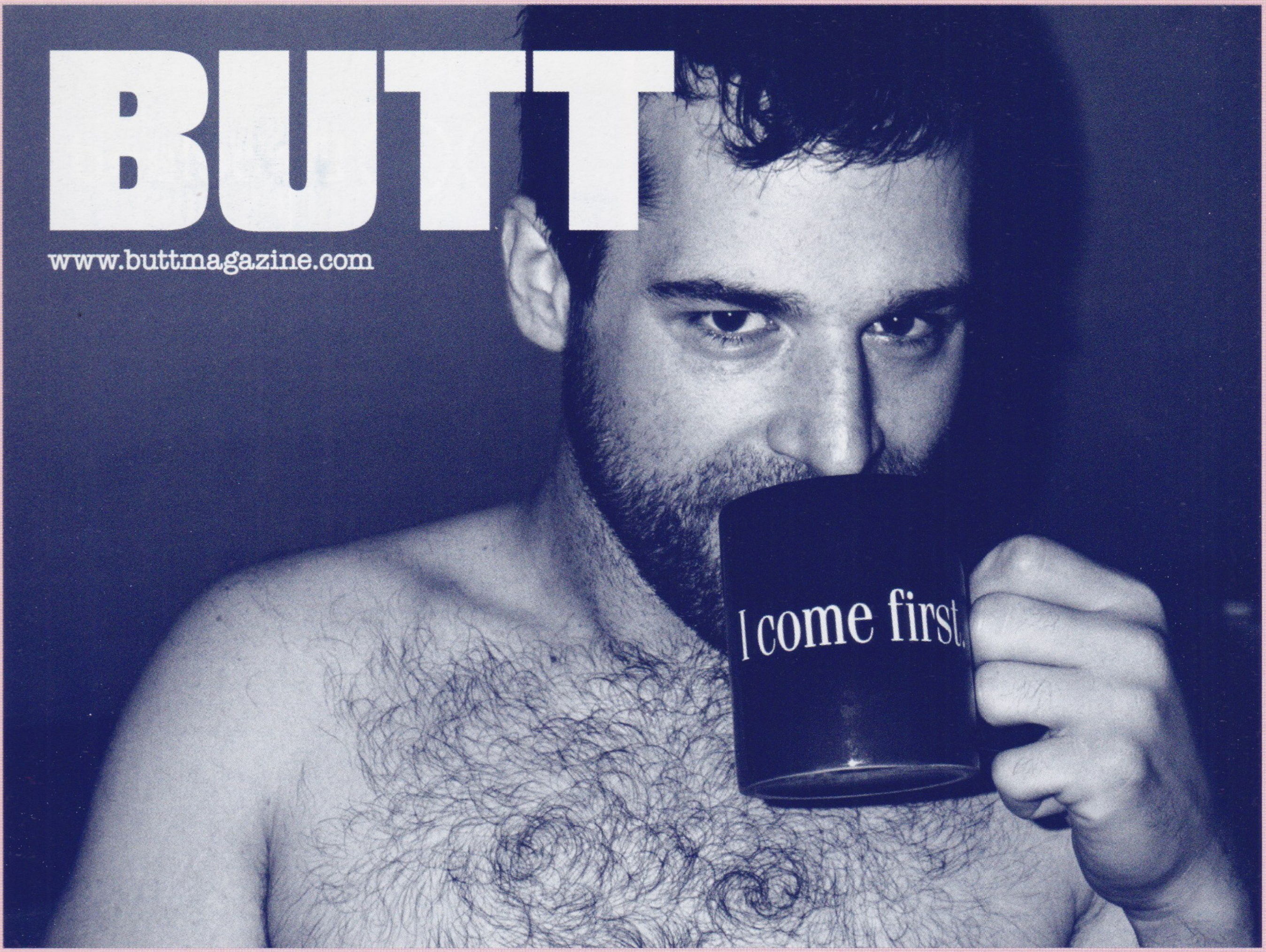
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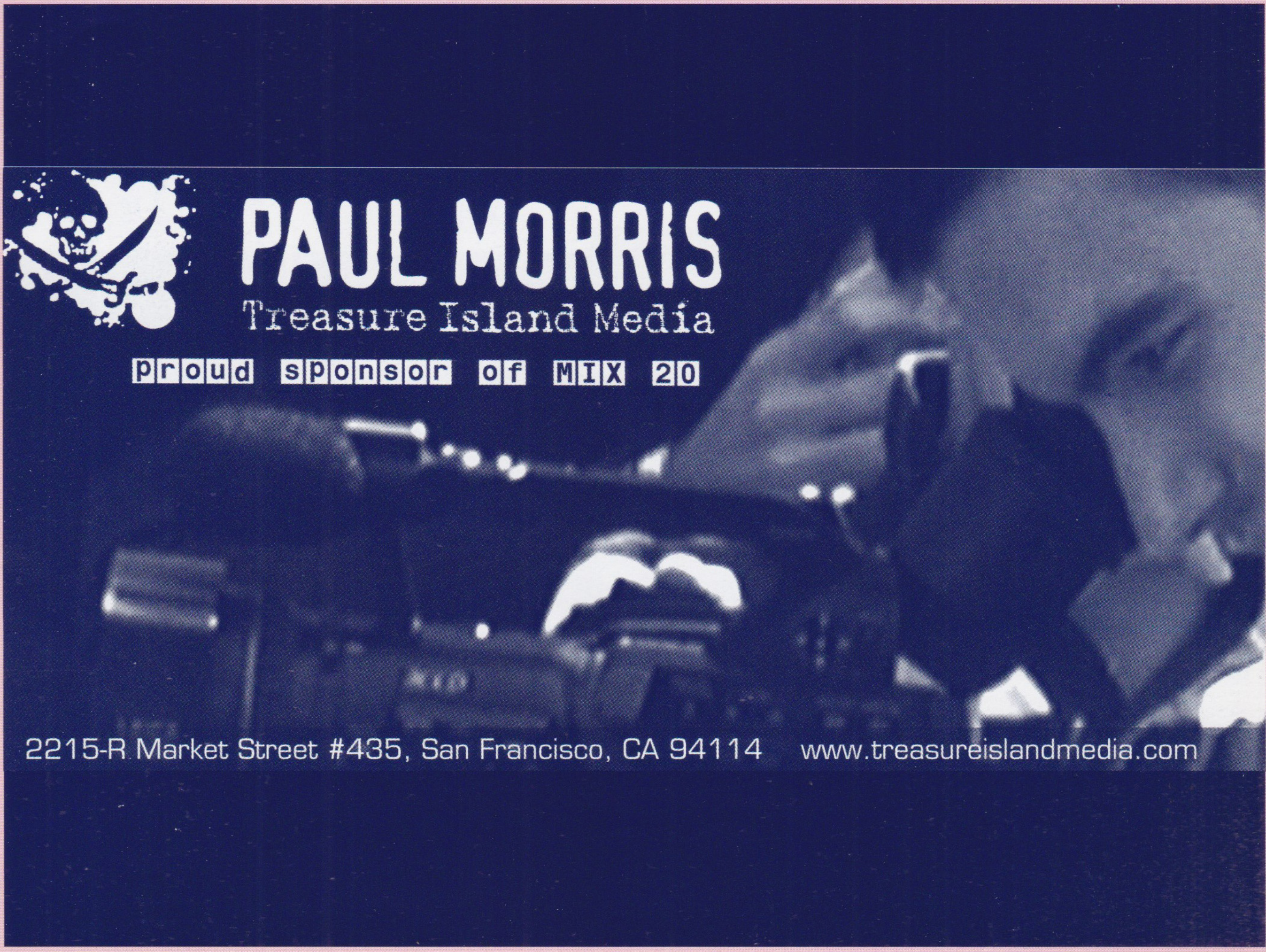
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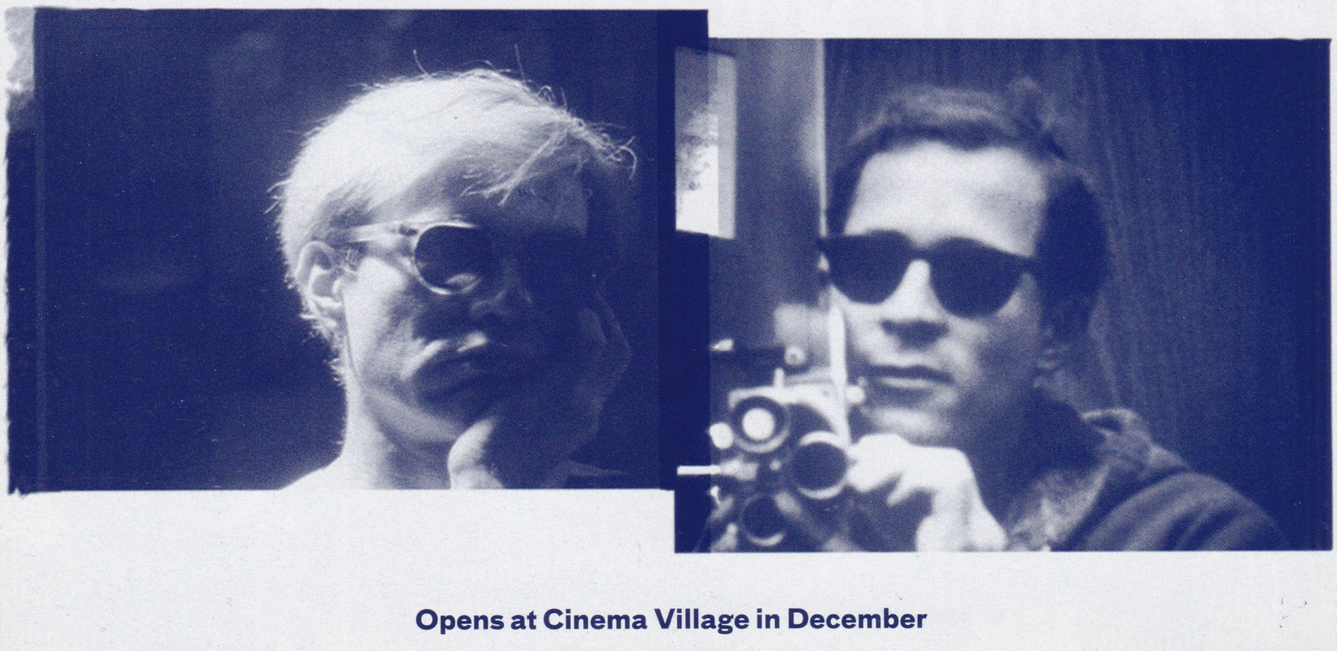
Danny Williams and the Warhol Factory



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Hard Work With Margo St. James 12
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How we were impressed when we were impressionable and 18 4
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I Am Not Your Darling 24
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Knee for All 15
Hannah Jickling
see I Just Wanted to be Somebody

Lady Hennessey at Copa (excerpt) 10
Nelson Sullivan
see Amnesia at Gay Day

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More British Sounds 9
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Motion of Light On... 4
see Fucking Others

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with Music Words and Singing)
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Ludwig Von Papírus
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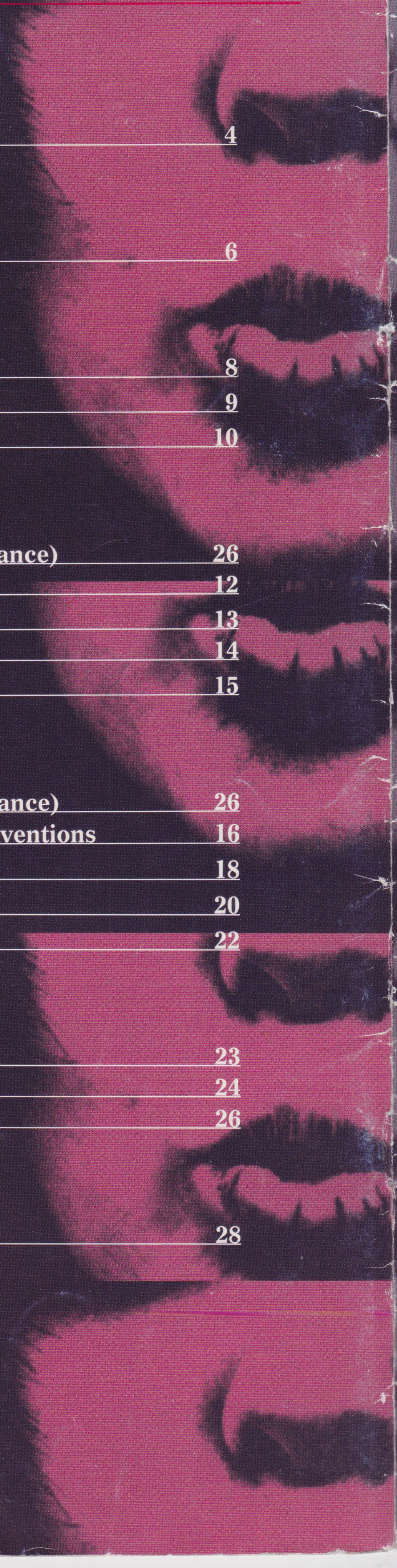

ONGOING

6:00pm	Installations	4

WEDNESDAY NOVEMBER 14

9:00pm	Opening Night: Optic Nerve	6

THURSDAY NOVEMBER 15

6:00pm	FOR EYES	8
8:00pm	Back To The Front	9
10:00pm	Butt Magazine Show	10

FRIDAY NOVEMBER 16

1–4pm	SOIE SOYEUSE (Special Intimate Performance)	26
5:00pm	~~Don't~~ Look Back	12
7:00pm	Second Life	13
9:00pm	Gender Transcender	14
11:00pm	The Taste Of It	15

SATURDAY NOVEMBER 17

1–4pm	SOIE SOYEUSE (Special Intimate Performance)	26
4:00pm	Pygmalion's Children: Queer Animation Inventions	16
6:00pm	Factory Friends and Lovers	18
8:00pm	Homoccult & Other Esoterotica	20
10:00pm	Trans Entities	22

SUNDAY NOVEMBER 18

5:30pm	To Have & Have Not	23
7:00pm	A Different Take	24
9:00pm	Closing Night Event: Stripped & Exposed	26

MONDAY NOVEMBER 19

7:00pm	Gong Show at Collective: Unconscious	28

ADMISSION

Reg. programs: $10
Opening Night: $20
Closing Night: $15

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